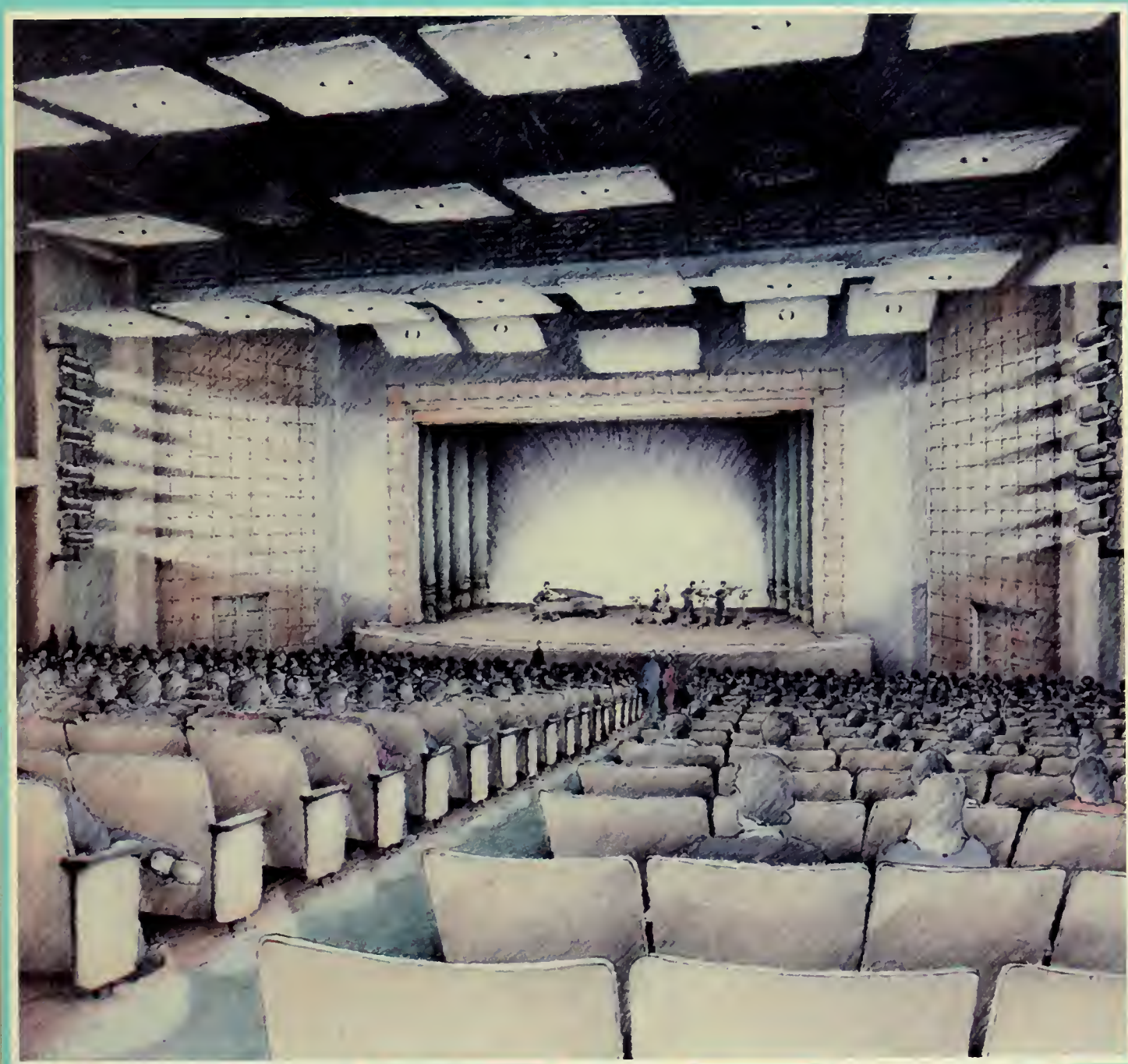




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CONTENTS

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Computer-Aided Drafting & Design Enhancing the Process

Features

Realistic Simulations Offer Solid Solutions 10

Bermello, Ajamil & Partners's advanced software program graphically recasts operations analysis into powerful design information.

Calculating Comfort and Performance 14

R. J. Heisenbottle Architects and the KTG Y Group found that computers were critical in designing perfect sound, sight, and comfort into this community performing arts center.

Sophisticated Design for Secure Student Living 16

Beyond its practical purpose, this student housing designed by Mateu Carreño Rizo & Partners adds some architectural pizzazz to the Florida Atlantic University campus.

Using Advanced Technology to Reflect on the Past 18

For this battlefield memorial and visitors center design, the team of John Dchart, AIA Assoc., Ron Witte, and Sarah Whiting used CADD "to explore a lot of ideas in a short period of time."

Departments

Editorial 3

News 4

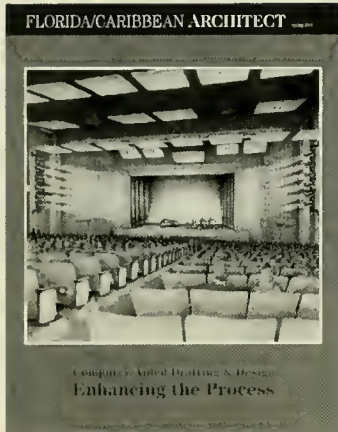
Books 6

New Products and Services 8

Legal Note 22

by Robert Alfert, Jr., Esq., Assoc. AIA

Index to Advertisers 24



Spring 1997
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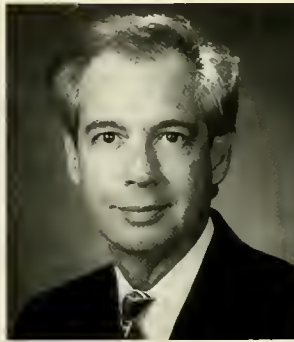
Layout & Design

Amy King

Florida/Caribbean Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned by the Association, a Florida Corporation, not for profit. ISSN-0015-3907. It is published four times a year and distributed through the Executive Office of the Association, 104 East Jefferson St., Tallahassee, Florida 32301 Telephone 904/222-7590.

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Single copies, \$6.00; annual subscription, \$20.33. Third class postage



Welcome to the first issue of *Florida/Caribbean Architect*, with our new masthead that acknowledges the ties we have with our fellow practitioners in the Caribbean. We are a Region, and finally, we are starting to act as one!

In his editorial in the January 1997 *Architectural Record*, Robert Ivey, FAIA, writes that "this is a dynamic moment for Architecture, a profession poised for the millennium—fueled by a robust economy, enriched by a plurality of styles, challenged by new ways of doing business, informed by increasing diversity of the workforce, and brimming with information and technical advancement." How appropriate that statement is for our Region.

A few months ago, after more than a year of planning, the Caribbean Basin Initiative was formed to bring Florida and Caribbean architects closer together. From it came an independent organization known as Business Horizons for the Americas. Members of AIA Florida, AIA Puerto Rico, and AIA Virgin Islands, and our two AIA Florida/Caribbean Regional Directors, Henry Alexander, AIA, and Tom Marvel, FAIA, worked hard, incorporating a variety of businesses and their representatives who shared one common interest: **regional bridging**. Last November, in San Juan, the first Business Horizons Conference brought together an enthusiastic group of architects and business people to share their views and outline future endeavors.

As Florida, the Caribbean, and South and Central America are tied together in so many ways, it seems vital for us, as architects, to be prepared to think and practice as a Region. To encourage this broadened view, we invite you to help us present examples of architectural excellence representing this entire Region. This inaugural issue is also the first by our new publisher, Dawson Publications, Inc. Let us know what you think.

Change is in the air. So many changes have occurred in the way we practice in just the last few years. Change also is occurring rapidly in our Association. New management styles aimed toward making AIA Florida more responsive to the needs of membership are occurring at both the State Board and Chapter levels. **Proactivity is the guiding force** as we strive to "poise ourselves for the millennium." No longer is the status quo acceptable. To ensure that our practices are protected, both now and in the future, *we are not waiting for changes, we are making them happen*.

We also are demanding change from National AIA. We made ourselves heard loud and clear again this year at Grassroots, and they took notice. No doubt, we will continue to "shout," and we hope that they will continue to listen.

With due respect to Mr. Ivey, we have adopted his phrase "Poised for the Millennium," as the theme for our AIA Florida Annual Convention. This summer in Orlando we will again be offering seminars and CEUs on issues critical to our practices.

Change can be good. We as architects need to be able to change and to accept change. How else can we, as our Vision states, be "a united association of Architects who *lead* the shaping of Florida's future." This is a "dynamic moment for architecture," a profession "poised for the millennium." The Florida/Caribbean Region is getting ready for the future.

John R. Cochran, Jr., AIA, President

Florida/Caribbean Architect serves the profession by providing current information on design, practice management, technology, environment, energy, preservation and development of communities, construction, finance, economics, as well as other political, social, and cultural issues that impact the field.

AIA Florida Receives Grant to Oppose BOPE Rule-Making

The National AIA Governmental Affairs Advisory Committee has approved an award to AIA Florida totalling \$20,000. The grant money is designated for use in opposing the Board of Professional Engineers' (BOPE) rule that engineers be allowed to sign and seal building plans.

The grant comes from a \$100,000 state component fund established by National AIA last year to help states deal with critical issues that stand to have broad impact. Bill Blizzard, last year's AIA Florida president, and other large state component presidents urged National to create the fund as a means of taking a more proactive stance in assisting states in these types of efforts. National is now being urged to enlarge the fund in order to sustain support over several years.

Bailey Recognized for Government Affairs Work



K e i t h Bailey, AIA, was honored by National AIA for his "outstanding individual contribution to govern-

ment affairs." The award was presented on February 6, 1997, at the Government Affairs Day luncheon at AIA's annual National Grassroots Conference in Washington, D.C. Bailey was recognized for his tireless work in opposing the Florida BOPE efforts to allow engineers to design buildings for human habitation and use.

Bailey, of the Maitland firm of Helman Hurley Charvat Peacock, is the current AIA Florida Vice President for Communications.

UF Professor Honored for Teaching Excellence

Stephen D. Luoni, Assistant Professor in the College of Architecture at the University of Florida, Gainesville, received a 1996 AIA Education Honors Award. His third-year design studio sequence, entitled *Landscapes: Patterns and Processes*, "avoided the professional inclination to reduce landscape to a visual phenomenon, employing instead nondisciplinary strategies of seeing that cultivate an understanding for the deep ecological work accomplished by the land, yet suggest responsible possibilities for construction."

Luoni's course was one of four awarded this top honor. The AIA Education Honors Program was created several years ago to recognize outstanding teaching faculty for their accomplishments and to provide public exposure of the excellent classroom and studio work produced by these faculty members. Eight additional courses were cited, including four honorable mentions. The jury, chaired by Daniel Friedman, AIA, Associate Professor, School of Architecture and Interior Design, University of Cincinnati, made its selections from 78 entries.

In addition to their publication in the AIA's monograph, *Teaching Excellence 1996*, the award winning courses—represented by an abstract, educational goals and strategies, and evaluation criteria—are posted on the Internet at aia.org/arched.htm

AIA Florida Outlines Proactive Legislative Program

Florida legislators began the 1997 session on March 4 poised to face two major challenges. In addition to finding funds for education improvements, they will be addressing the need for

greater economic development and job development in the state. While AIA Florida's governmental affairs section supports these efforts, it also brings its own menu of concerns to the legislative table.

At a January meeting in Tallahassee, the AIA Florida Board of Directors met with legislators to discuss a range of issues. Foremost was its opposition to any efforts to change the Consultants Competitive Negotiation Act (CCNA), which prescribes the method by which architects are selected for public works. The Board also is seeking consideration of methods to improve the efficiency of the Department of Business and Professional Regulation. Other issues on which the Board is taking a position include support for the establishment of a requirement that would protect architects from frivolous lawsuits, support for a statewide uniform building code, and opposition to the effort to create stock school plans.

AIA Florida also is monitoring legislation being proposed by the Department of Community Affairs (DCA) concerning amendments to the Florida Accessibility Building Code. The U.S. Department of Justice has informed the DCA that Florida's law does not conform to federal ADA requirements.

In a continuing effort, AIA Florida is opposing the Board of Professional Engineers' bid to approve a rule that would allow licensed engineers in Florida to design buildings for human habitation and use. Still in the public workshop stage, a draft of the proposed rule was not available at press time.

Under close scrutiny is the request for a declaratory statement by the Board of Building Code Administrators and Inspectors (BCAI) on whether architects need to be licensed by them to perform building inspections. By statute, inspecting buildings is part of the practice

of architecture. This could become a legislative issue if BCAI asks architects to obtain yet another license do what is already required in their practice act.

Good News about Salaries

Architects' earnings are on the rise, according to a report on national compensation trends. AIA research contained in *Compensation at U.S. Architecture Firms* shows that associate architect (reports to a principal) salaries in 1996 averaged \$58,900, 24 percent more than in 1990. Associate architects in Florida averaged \$56,400.

The report covers compensation data on 19 positions in architectural firms in 31 states and 18 metropolitan areas. Copies are available for \$15 through Karen Jones at AIA Florida.

In Memoriam

Sam Kruse, FAIA, died September 28, 1996, after a long illness. He was an AIA past president and regional director. Those wishing to make donations in his memory may contribute to the Scholarship Fund, c/o AIA Miami, 800 Douglas Entrance, Suite 119, Coral Gables, FL 33134.

William Bigoney, FAIA emeritus, died December 23, 1996, in Fort Lauderdale. He was past president of Broward Chapter and a former member of AIA Florida Board of Directors.

Donald E. McIntosh, AIA, died December 25, 1996, in Tampa. After a long career with the old *Tampa Times*, at age 48 he realized a lifelong dream of becoming an architect.

Correction

Fall 1996 *Florida Architect*, in Viewpoint by Carl Abbott, FAIA, St. Thomas More, Sarasota, photo credit: Steven Brooke.

AIA Virgin Islands Awards Honor Respect for Tradition

Last December, the U.S. Virgin Island Chapter of AIA presented its bi-yearly Awards for Excellence in Architecture. Celebratory activities were open to community groups concerned with planning, government, regional history, and preservation.



Frederik C. Gjessing, AIA

The chapter honored Frederik C. Gjessing, AIA, for his lifetime of achievement in preserving the region's architectural heritage. Among Gjessing's accomplishments have been several restorations, including the Steeple Building, Customs House, and Scale House in St. Croix, and numerous other projects in St. John, St. Thomas, and San Juan.

Projects selected by the jury were deemed "capable of elucidating issues relevant to the profession and the U.S. Virgin Islands." All epitomized "a genuine desire to be contemporary without disregarding the traditional."

Two 1996 Awards for Excellence in Architecture were presented to Chalgub/Lanio Architects for the New Homeport Passenger Terminal (citation award) and for the Genip Garden Apartments in Frederiksted (merit award). An honor award was given to William Taylor Architects for the St. Croix Reformed Church Proposal. Jurors were senior architecture editor for *House Beautiful* Susan Grant Lewin, Cayman Island architect and preservationist John C.J. Doak, and Jorge Rigau, AIA, Dean of the School of Architecture at Polytechnic University of Puerto Rico.

The New Homeport Passenger Terminal "made evident the appropriateness of turn-of-the-century vocabulary in the Caribbean." Chalgub/Lanio's Genip Garden Apartments was declared "an interesting problem...that could (and should) inspire discussion about the urban future of St. Croix." Called "the most creative entry," the Reformed Church proposal exemplified "the essence of what tropical architecture entails: the adequate articulation of a skin to mediate between interior, exterior, and tradition."



Honor Award

The St. Croix Reformed Church. St. Croix, USVI, by William A. Taylor, AIA



Merit Award

Genip Garden Apartments for the elderly. St. Croix, USVI, for Lutheran Social Services of the Virgin Islands, by Chalgub/Lanio Architects, Inc.



Citation Award

New Homeport Passenger Terminal, Frederiksted, St. Croix, USVI, for the U.S. Virgin Islands Port Authority, by Chalgub/Lanio Architects, Inc.

Award Recipients and Jurors



From left to right: Maria M. Chalgub, AIA; William A. Taylor, AIA; Susan Grant Lewin; Jorge Rigau, AIA; John C. Doak, RIBA; and Hortensia D. Lanio, AIA.

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BOOKS

Reviewed by Edward J. Seibert, AIA

Modern American Houses: Four Decades of Award- Winning Design in Architectural Record

Ed. Clifford A. Pearson, essays
by Thomas Hine, Robert
Campbell, Suzanne Stephens,
Charles Gandee
Harry N. Abrams in assoc. with
Architectural Record, 1996
240 pages, 265 illus., \$49.50

As an architect whose career started a half century ago, I found this book immensely interesting. I believe it would be of equal interest to architectural students, although to them it is history. The photographs, whether color or black and white, are magnificent and the text informative and thoughtful, attributes all too rare in books of this genre. As an avid reader of *Record* (and on several occasions published in it), the book seemed a dear and familiar friend from the start.

The first chapter, on the fifties, presents Paul Rudolph's Cohen house in Sarasota and I.M. Pei's "bridge house," both influences on this young architect. Seminal homes of the sixties include Robert Browne's beautiful Barrows house as well as Rudolph's icon, the Millam house. Among those representing the seventies are several townhouses, Rudolph's Hirsch/Halston in New York and Antoine Predock's La Luz, as well as Meier's Shamburg house and Gwathmey Siegal's Haupt House. For the eighties and nineties there are stars like Robert Venturi, Rauch and Scott Brown, Andres Duany and Elizabeth Plater Zyberk, Arquitectonica, and Frank Gehry. These houses that meant so much to me when they were published are but a few of the more than 60 in the book.

Besides those houses which influenced me at various times in my career, it was, in fact, several of the Florida residences that leapt off the page at me. Every Florida architect will have his or her own list of architects

and houses that been of influence, or, like, favorite songs, recall a certain time in one's life. It's a fine book for reminiscence and philosophy, with text that is quite scholarly and clear.

"The 1950s: Of Tailfins and Bugspray," by Thomas Hine, is an insightful chapter on the spirit of the architecture of that decade. "Architects tend to take a static, European view of their buildings, while those that inhabit them behave as nomads," Russell Lynes noted in a 1957 article. The bugspray in the title alludes to Ulrich Franzen's house, where, "he explained that insect screens weren't necessary because he regularly sprayed insecticides." Screening softens architectural qualities, making for gauzy geometry. I found this particularly amusing because in a recent article referring to my own screenless second story, I was quoted as saying "mosquitoes on the island don't fly over ten feet from the ground." My house may be nineties, but my attitude is pure fifties. The point is, if you are an architect, you will relate to the book.

In the chapter on the 1960s, subtitled "Playing by the Rules," Robert Campbell writes, "The 1960s, for American architecture, was the decade of how to

make beautiful and interesting form without using any ornament... Stick a Greek column or a Palladian window on your house design, and the taste police would put you in jail." By the seventies, ornament had returned: it was postmodernism. Writes Campbell, "It's at least possible to argue that the '60s, struggling for its own kind of freedom within a rigid, unquestioned system of values, was a better era for architecture. Rigid systems have their virtues in the world of art. It's hard to make great chess moves without a board." I still remember my own struggle with postmodernism then.

Evident in "The 1970s: A Time of Upheaval," by Suzanne Stephens, are the changing values of that decade. Save for Charles Moore, *Record* showed few examples of the unmooring of architecture from the modernist idiom. It seemed to continue to adhere to the principles of modernism, including a strong value placed on simple, functional planning, expression of structure, and integration of exterior and interior spaces. As shown in a Fay Jones house, the Wrightian influence was again viable for *Record*.

The eighties, according to Charles Gandee in "The 1980s

and '90s: Chipping Away at the Old-boy Network," brought a shift in *Record's* philosophy. The editors realized that the stars of the time were to be found not in their pages but in *Progressive Architecture*. One turned to *P/A* to find architects like Robert Venturi, Robert A.M. Stern, Frank Gehry, Rem Koolhaas, and Bernardo Fort-Brescia. The next decade changed that, with houses like Batey and Mack's Villa on the Bay, Bart Prince's own house in Albuquerque, and Arquitectonica's Casa los Andes.

With its splendid photographs and urbane, literate writing, this book is a rare pleasure. I think all designer architects will enjoy the trip.

Building a Dream: The Art of Disney Architecture

by Beth Dunlop
Harry N. Abrams, 1996
224 pages, 200 illus. \$39.95

In his foreword to this handsomely illustrated book, architectural historian Vincent Scully notes that "the very name 'Disney' is so packed with opprobrium for old-line modernists that it took a certain amount of courage for Beth Dunlop to agree to write this book." As an "old line modernist" thus duly warned, I tried very hard to like the book. (I also wondered who it was that was trying to convince the author: Disney?)

Certainly, putting the works of such cutting-edge architects as Michael Graves, Gwathmey Siegal, Robert A.M. Stern, Antoine Predock, Frank Gehry, Charles Moore, Stanley Tigerman, and Robert Venturi, to name but a few of the fascinating architects involved, into one book makes for interest. I looked forward to being drawn into the relationships between these stellar talents and the Disney organization. Unfortunately, these relationships are covered throughout in an abbreviated and superficial way.



Hibiscus House, Coconut Grove, FL. Andres Duany and Elizabeth Plater-Zyberk, Architects, 1983. Photograph: Steven Brooke. Page 177.

You do discover that Michael Eisner, when he became the boss of all Mickey Mouse, had no idea of what architecture was about. Aware of this fact, his first architectural thought was about how to overcome a bland hotel design then in planning. After "seven days—and seven sleepless nights" Eisner decided to set a new course for Disney architecture. He sought, and found, good advice from Wing Chao, now senior vice president of Disney Design and Development, and Victor Ganz, a friend who had been on the board of the Whitney Museum of Art. They gave him two names, Philip Johnson and Michael Graves.

One can only wonder about Graves's feelings when Eisner tells him to "lighten up" and he ends up with the seven dwarfs as caryatids on his otherwise spare and elegant Team Disney building in Burbank. Eisner thought the original design "looked too much like a bank" and asked Graves for "characters." Says Eisner, "He first did typical characters. That looked really stupid. But the dwarfs, that was different, and of course there were enough of them to hold up the roof." This is just one of many instances where the author's failure to explore character and relationships kept this from being a more satisfactory, perhaps even scholarly, book.

Another interesting conflict of ideas between Aldo Rossi and Eisner also is given only brief mention. When Rossi found he could not get along with Eisner, he wrote a letter invoking the trials of Bernini when working for Louis XIV. "I realize I am not Bernini, but you are not the King of France. I quit," wrote Rossi. They later reconciled and Rossi designed the offices for the Disney Development Company in Orlando.

Every architect knows full well the strong feelings that are engendered between client and architect, and how situations can be exaggerated when both are powerful figures. Disney, a huge corporate enterprise, must have had in-house differences and arguments about architectural philosophy, and these must have affected the architects' work. Although the book deals with literally dozens of the best architects, planners, and artists of our time, I always was left wanting to know more about what they are really like.

However, if you want to know what the best architects of our time do when confronted by a theme park assignment, this book shows you. Solutions range from stage set design (Toon Town) to amusement park (Tomorrow Land) to really fine solutions that can inspire

other architects. Personally, I feel that Isozaki's Team Disney building at Orlando alone puts Disney in the "patron of architecture" category, while structures such as Cinderella's Castle are but required stage sets. In this respect, the book works on several levels and might interest a wide range of people, from more esoteric students of design to those who simply enjoyed a trip to Disneyland. Perhaps it was intended thus.

I wish that *Building a Dream* had explored Disney's effect on Florida; in 1995 10.7 million visitors spent \$14.8 billion in Central Florida. Floridians seem to have a love-hate relationship with Disney World. Not all see Disney World as bringing unmitigated good to the state. Its growth has further stressed the state's already groaning infrastructure and, some say, tarnished Florida's natural appeal.

I also wish that the book said more about Celebration, the new town being developed near Orlando. Andres Duany worked on the master plan, and buildings include a city hall by Philip Johnson, a Preview Center by the late Charles Moore, a bank by Venturi, Scott-Brown and Associates, a post office by Graves, a cinema by Cesar Pelli, and so on. Says Disney Design and Development president Pe-

ter Rummel, "I think if Celebration just becomes known as a place where a lot of great architects did buildings, we've failed." Billed as a place "where families can rediscover such old fashioned virtues as neighborliness and sociability," it sounds as if it were another "Main Street" project. Lacking are details about philosophical aspects of the Disney approach to town planning.

In many ways, *Building a Dream* reminds me of those coffee table puff books, so in vogue, done to show off the work of a prestigious architect or firm: beautiful photography but not much written about problems, issues, or how the architects work. At the same time, I find myself browsing through this book of an evening, looking at the pictures and thinking about the work that this patron of architecture has caused to be built. I also enjoy wondering how many great architects have screwed themselves into the ceiling working for this giant corporation. Like Disney theme parks, the book is a love-hate thing.

Reviewer Edward J. "Tim" Seibert, AIA, recipient of AIA Florida's 1995 Award for Honor in Design, has been practicing architecture in Sarasota since 1955. ❖



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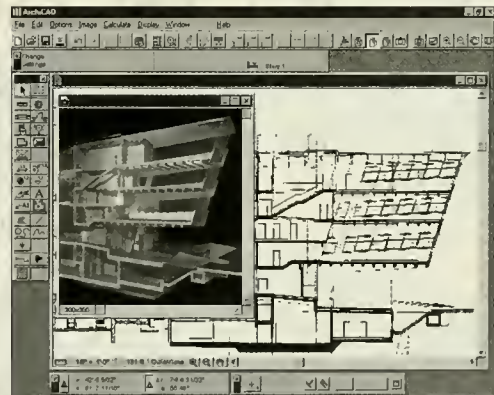
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Realistic Simulations Offer Solid Solutions



Designing buildings and spaces to move people and goods through is a complex process. It is usually necessary to devise a number of feasible designs. In the past, clients had to stretch their imagination beyond the drawing board and models to determine how effectively a design would fulfill their needs. "Final decisions," says architect Primi Conde, an associate at Bermello, Ajamil & Partners, Inc., "often hinged on hunches and best guesses."

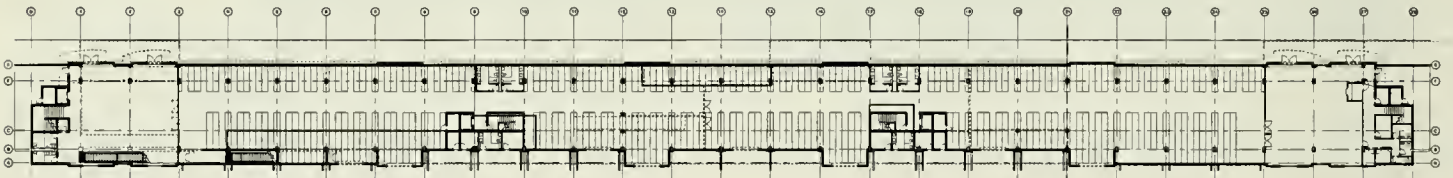
No longer. Now it is possible, using computer simulations, to demonstrate for clients not only how, but how well, a new facility will work. Bermello & Ajamil's new software enables architects and engineers to offer clients computer-generated solutions and operations analyses based on a variety of "what-if" scenarios. The simulation program was developed by Aviation Research Corp. in Montreal, Canada, and is being marketed under the name PPTS (People & Processes Through

Spaces). It is especially useful in the design and development of cruise and container terminals, airport terminals, and other projects that involve moving people and goods through built spaces.

The software transforms database information into a graphic display that can be demonstrated in real-time or in other time indexes such as compressed time, which can show hours of activity in a few moments. B&A architects first

used PPTS in designing a terminal expansion for Carnival Cruise Line's Piers 6 and 7 in San Juan, Puerto Rico. The project involves expanding and renovating the baggage claim hall for greater speed and efficiency, and enlarging the customs/immigration area to accommodate Carnival's new, larger ships.

"Use of PPTS in this adaptive reuse situation helped point out potential problems with space reallocation," said B&A



Ground Floor Plan

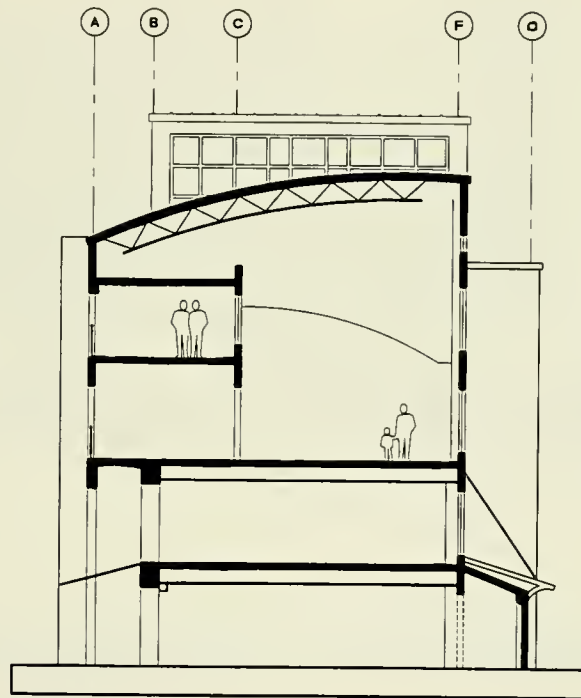


South Elevation



North Elevation. Carnival Cruise Line's Piers 6 and 7 expansion plan, San Juan. Ground floor with entry at one end, customs at the other, three baggage sections in between. Daylit third/fourth floor houses large waiting area with security and check-in facilities below, small boarding hall above.

architect Ernie Garcia. He used the simulation to track the paths and progress of 3,500 "virtual passengers," showing them disembarking the cruise ship and proceeding through baggage claim into immigration. "Not only did the program provide the exact number of square feet required for the expansion, it also exposed potential bottlenecks at escalators and at baggage claim," added Garcia. Based on the simulation, Garcia modified the preliminary immigration area layout to achieve the optimal solution for all expected traffic volumes. To eliminate the crowding situation, three distinct (color-coded) baggage-claim sections were created to serve smaller passenger groups.



Building Section

The PPTS software produces useful information for the client as well as for the architect. Besides allowing B&A to analyze operations for purposes of design, it can help clients maximize efficiencies by evaluating staffing, hours, and other aspects of facility operations. For example, statistics on the path, queuing, and processing times of individuals or groups can be defined, as can interactions within specific areas of the facility.

Using the PPTS software, the architect can:

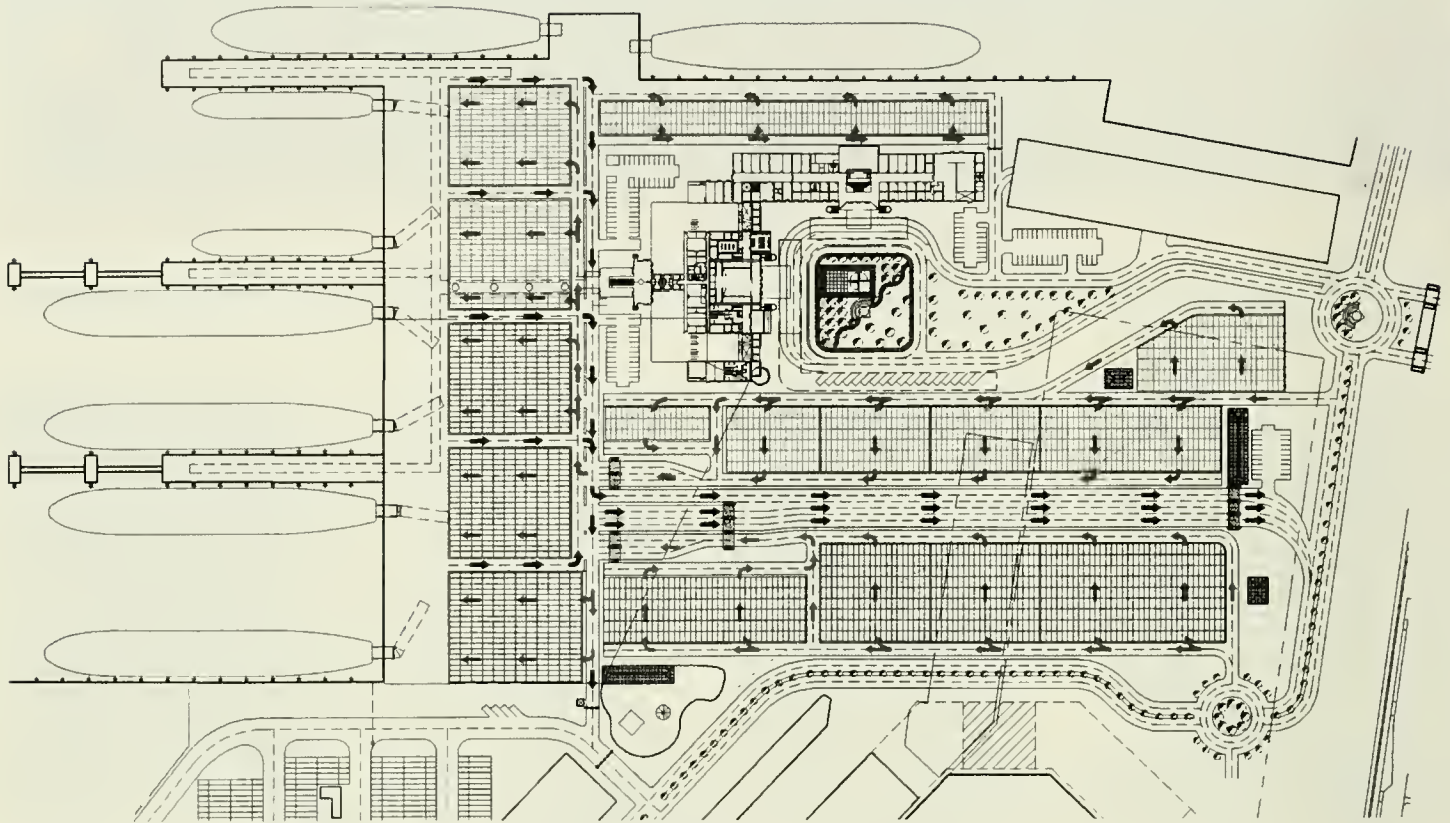
- identify peak capacity of the existing facilities
- test the adequacy of existing systems to meet future demands

Continued on page 12



Realistic Simulations

Continued from page 11



Port of Algeciras, detail of master plan, indicating circulation patterns.

- generate facility requirements based on future demand and specified levels of service
- evaluate alternate facility concepts and plans
- demonstrate existing and future operational problems in terminal components.

Other measures and evaluations determined by the software are useful to clients, including:

- maximum and average waiting times, overall and at different periods
- level of service over time
- average and maximum queue lengths, for deriving space requirements
- duration of unacceptable service level, due either to waiting time or space

- constraints
- total time staff is busy
- total time facility is being utilized.

An additional advantage is that the software will run an operational analysis that allows clients to evaluate the impact on customers of various staffing levels, even lunch breaks. While this program is particularly suited to terminal applications, it also can be applied in designing and evaluating banks, retail facilities, schools, theaters, museums, conference centers, medical centers—in other words, any space people enter, use for interactions, then leave.

To begin the process of modeling a new cruise terminal

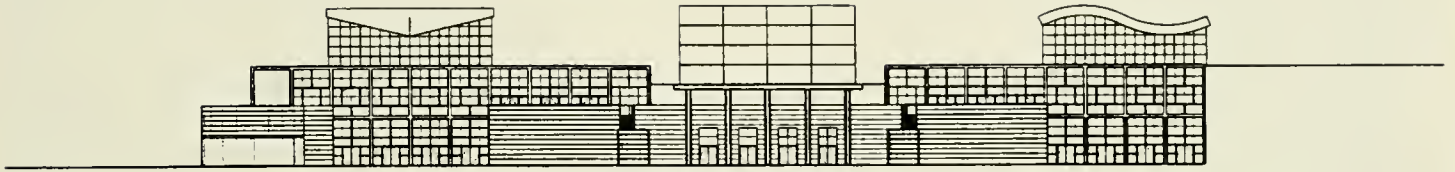
for the Port of Algeciras, Spain, B&A simulation specialist R.W. Spisak Jr. and architect Primi Conde started with a basic floor plan and information about how passengers would be routed and time required to pass immigration and police/security checkpoints. They considered four possible scenarios:

- 1) three ships, 300 passengers each, arriving at 1/2-hour intervals, with 3-minute delay at immigration and police/security
- 2) three ships, 300 passengers each, 1/2-hour intervals, 1 1/2 minute delay at immigration/security
- 3) two ships, 1000 passengers each, 1/2-hour intervals, 3-

minute delay at immigration/security.

- 4) two ships, 1000 passengers each, 1/2-hour intervals, 1 1/2 minute delay at immigration/security

B&A's CADD files were imported into the PPTS software, along with information on passenger types, various passenger routes, and other formulae. "This was complicated at Algeciras by additional security requirements for inbound passengers from one of the two originating ports," Conde noted. It was necessary to establish the paths in the database module that works with the simulation tools. Timings (cross-checked by observations) were loaded,



Port of Algeciras terminals.

and the simulation model did a series of runs to construct the initial database. When outputs were checked against recorded field observations, modifications were calculated accordingly.

After the simulation was analyzed and the charts produced and captured, the animation components were produced and assembled. As alternative simulation runs were modeled, recorded, and analyzed, animations were constructed from the various alternative models for each scenario. Each scenario showed:

- the number of passengers per square meter at different times of the day

- the distance in meters traveled during disembarking
- passenger counts and the time needed for passengers to exit the terminal
- duration of time in the terminal by ship number
- total number of passengers served by each queue
- queue time per ship
- time factors for each passenger count and time interval for different staffing levels (customs/immigration, security, assistance).

These elements were easily observable in the simulations. What Spisak, Conde, and Garcia saw were dots, thousands of dots, one for each passenger, traveling through

the planned spaces, passing quickly through some areas and forming bottlenecks in problem stretches. Most important, the design could be modified along with any changes in initial assumptions: for example, reducing space for queuing in immigration and adding police stations to speed up extra security.

Conde and Garcia both found PPTS to be a valuable asset in designing these kinds of large “transfer” spaces. The simulations showed clearly where to “tweak” the designs for improved flow. For the brand new Algeciras facility, correctly sized spaces could be planned from the outset. However, said

Conde, “The simulation proved even more valuable in the San Juan adaptive reuse project, where old spaces had to be made workable for new purposes.” ❖

Bermello, Ajamil & Partners, of Miami and Fort Lauderdale, received several major design awards last year, including an AIA Florida Award for Excellence in Architecture.

Calculating Comfort and Performance

**Kings Point Theater
for the Performing Arts
Tamarac, Florida
R.J. Heisenbottle
Architects, P.A.
and KTG Group, Inc.**

Theater design is an art in itself. The end result must satisfy all the senses of both patrons and performers.

Coordinating the requirements to achieve this goal for the Kings Point Theater was made easier for the architects through their use of the 3-D modeling capabilities of their computers. Intricate design options could be studied quickly and were easy to alter. The project, which received a 1996 Unbuilt Design Award from the AIA Fort Lauderdale Chapter, is now under construction.

This traditional proscenium theater was designed as a multipurpose performing arts facility for theater, music, dance, and film. Intended for a retirement community, the theater will be equipped with full theatrical lighting, rigging, and movie projection systems. Attention to planning for the specific needs of the predominantly elderly patrons went beyond excellent acoustics and proper sight lines to include minimal steps and no balconies.

At the main entrance, a translucent glass wall broken by a deep canopy introduces a dynamic curvilinear lobby with a sloped ceiling. Three low-rise monumental stairs lead patrons to the 1,000-seat auditorium.

The computer was extremely helpful in visualizing the radii and angles of both the hall and the lobby. It made it easy to accurately locate columns, window mullions, stairs, and floor and ceiling patterns, as well as lighting, HVAC and other building systems throughout.



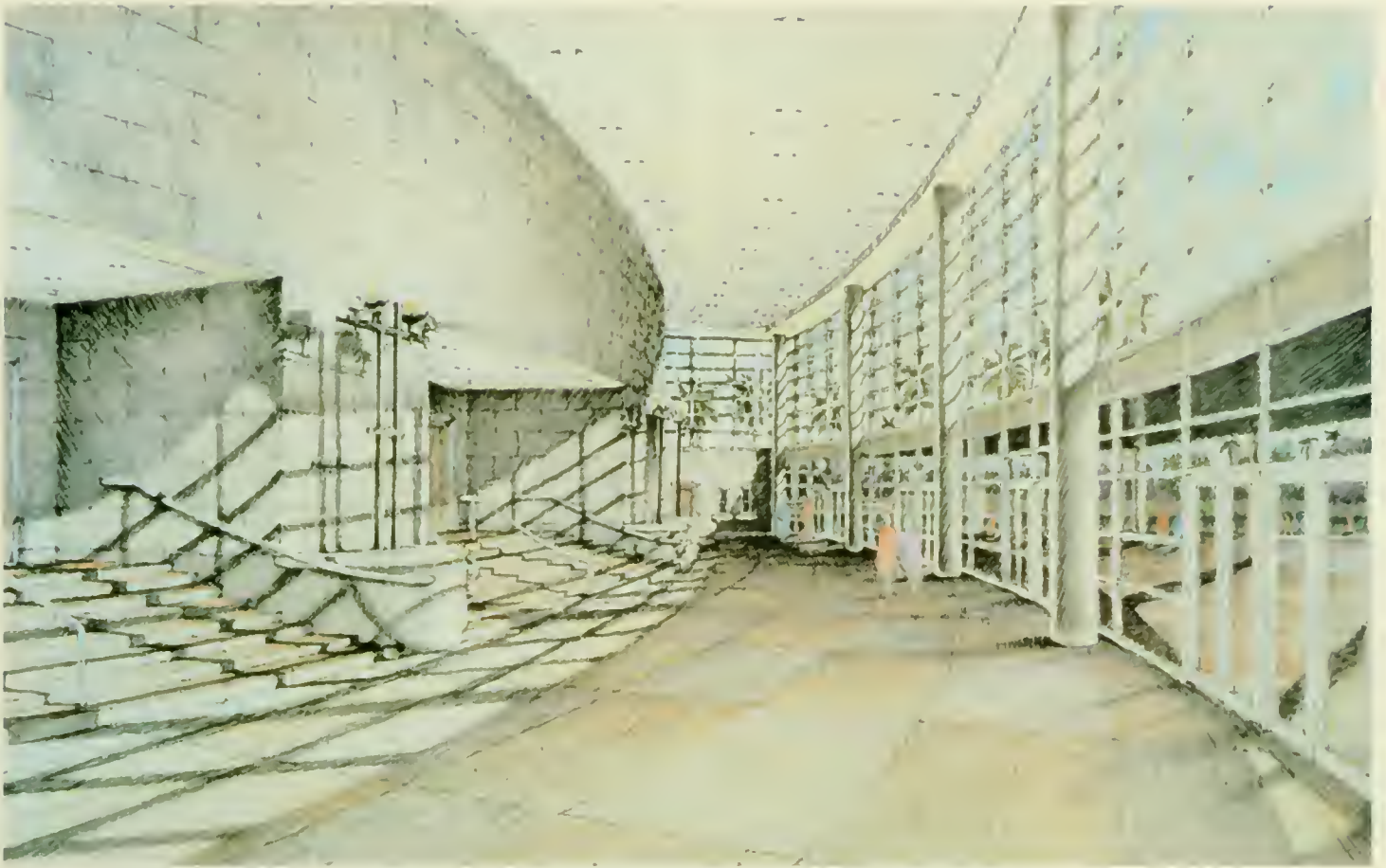
The model was created by laser-cutting plastic elements based on AUTOCAD drawing files. Photograph: Raul Pedroso, Solo Photography.

Theater designers in the past spent a great deal of time calculating the seating dish of the auditorium using elaborate formulas. Here, with computers, it was possible to resolve the seating layout, slope of the floor, and clear sight lines to the stage in minutes. Architects could then study various

configurations to determine the best design for the client's program.

Acoustical effects designed to meet the desired criteria also could be studied via computer. Alternate renderings of the acoustic environment allowed the testing of initial design

decisions so as to confirm or alter the characteristics of absorptive and reflective surfaces. It also was possible to determine the reverberation time at different frequencies to give a working profile of the finished space. The angles and height of the reflective panels are critical in directing the

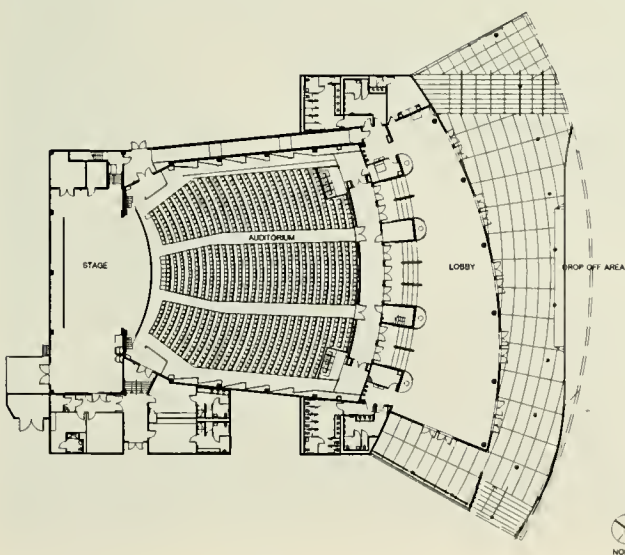


The 3-D modeling capabilities were helpful in visualizing the radii and angles of the dramatic lobby.

sound throughout the auditorium. Computers also assisted in the design of the electronic sound system by helping determine overall placement of

the speakers and the aiming of each speaker element.

What used to take weeks in the design of live performance spaces now takes only days. ❖



Design Architect:

R.J. Heisenbottle
Architects, P.A.

**Principal in charge
of Design:**

R.J. Heisenbottle, AIA

Project Manager:

Neil Dixon, RA

Design Team:

Steve Avdakov, RA,
Robert Jordan Soprum III

Interior:

Miriam Collada-Myers

Architect of Record:

KTGY Group, Inc.

Principal in charge:

John Foti, AIA

Structural Engineer:

O'Donnell Naccaroto &
Mignogna, Inc.

Civil Engineer:

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Mateu Carreño Rizo &
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Finding affordable housing is a perennial problem for students. But at fast-growing Florida Atlantic University, a cluster of new apartment-style residences seems made to order. Located right on campus, the units are comfortable, convenient, and safe.

The initial program specified housing for 525 and maximizing use of the on-campus site to enable future expansion to accommodate up to 1200 residents. To remain competitive with off-campus housing, the facilities would need a complement of amenities and to be affordable and conducive to informal student living. But one stipulation was foremost: Security.

Although there was a momentary temptation for architect Roney Mateu, AIA, and his firm of Mateu Carreño Rizo to respond in a traditional way with walls and fences, it passed. Here was a campus that had taken shape over the past few decades through quick solutions to immediate needs for academic and dormitory buildings. Here was a campus void of any significant architecture.

Here was an opportunity to change that perception, to demonstrate that practical design need not lack creativity. They would meet the concerns for safety and security with a design that would promote social activities and protect student interactions through practical circulation concepts and organizational components.

Mateu's instincts proved correct. The completed project received a 1996 Award of Excellence from the AIA Miami Chapter.



Elevated pedestrian bridge leads students to canopied entrance of the administration building



Portal along a stairwell wall frames a view of apartments along the elevated pedestrian bridge.

Overall the project included a 5,000 sf student services and administration building and seven apartment-style buildings, each accommodating 75 residents in two- and four-person units, with two laundry and storage rooms. A 30-acre site on the southeast corner of the campus, was designated for the student apartments.

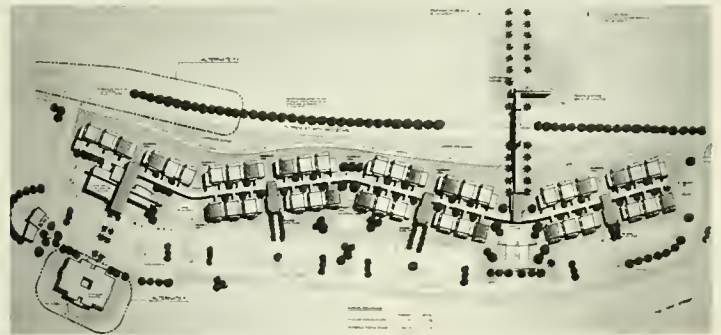
The complex is organized linearly in four clusters along both sides of a continuous open garden court. Circulation and access to apartment units are provided via a ground-level walkway and an elevated "main

street," maximizing visual control and security within the complex. Secure parking for residents and visitors is situated to the east, between the complex and the El Rio Canal. The administration building is situated toward the south, where it will become a central hub when later phases, including a pedestrian bridge across FAU Boulevard, are developed.

A typical apartment building cluster is composed of four two- and three-story elements and a two-story service module. These service buildings are social gathering spaces as well

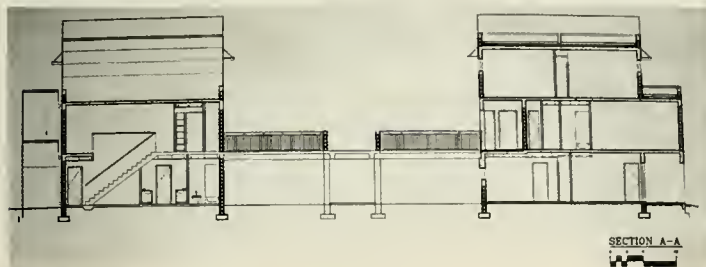


The interlocking pattern breaks up the massing into a scale and rhythm that brings the feel of a tropical village to this campus housing project.



as being the controlled access points into the complex from the parking areas. Most of the units are accessed from the elevated walkway. In the four-person units, one enters at the living/dining/kitchen level, and goes either upstairs or downstairs to the bedrooms. An interlocking pattern breaks up the massing of the 2,500-foot-long complex into a scale and rhythm that reinforces the idea of a tropical village in this South Florida campus context.

The use of CADD by the entire design team allowed them to document various concepts during schematic and design development phases. Changes to the large, complex, and repetitive plan were accomplished with relative ease and coordinated within all of the design disciplines. It also made it feasible to prepare alternate packages to be available during the bidding phase, prior to construction. ❖



Architect:

Mateu Carreño Rizo & Partners

Principal in charge:

Roney J. Mateu, AIA

Landscape Architect:

Stresau Smith Stresau, P.A.,
Fred Stresau, ASLA

Structural Engineer:

M.A. Suarez & Assoc.,
Mario Suarez, P.E.

Civil Engineer:

Consultech, Inc.

Mechanical/Electrical Engineer:

Hufsey Nicolaides Garcia
& Suarez

General Contractor:

Nycon Corp.

Owner:

Florida State University
System

Photographs:

Carlos Domenech

Using Advanced Technology to Reflect on the Past

**Memory Building,
Battlefield Visitors Center
Mills Springs, Kentucky
Competition Submission
John Dehart, AIA
Assoc., with Ron Witte
and Sarah Whiting**

For the design of their entry to the Mills Springs Civil War battlefield Visitors Center, the team of John Dehart, Ron Witte (architect and professor), and Sarah Whiting (professor and critic), used computers from the outset. Working directly in a 3-D environment, they used the digital model to examine design ideas as well as for final presentation drawings.

"We were able to explore a lot of ideas in a short period of time," said Dehart, an associate at SMRT/Huntington Dreher, Sarasota. And "walking through the model" substantially altered the way in which judgments could be made about spatial qualities such as scale, materiality, and lighting. "Central to this process is the fact that the computer allows multiple layers of information involved in creating architecture to be compressed into a single medium," added Dehart.

What the team also found interesting is the fact that advancing technology, typically relegated to the construction of the building, has entered the domain of design.

At the outset the group felt that setting a visitors center on the site (as the competition program required) threatened to disrupt its powerfully evocative ambience. With this in mind, the idea developed of designing a structure that would serve both as a dramatic memorial—a purely symbolic gesture in the landscape—and a functional program center: a "memory building."



View from the circulation ramp toward the battlefield.





View at entry across field of cylinders.

Elements of the design were drawn from the site and context. A Kentucky limestone wall at the entrance, a simple gateway, evokes the nearby cemetery wall. A field of white cylinders along the grass-covered roof echoes the

stones placed long ago across the green hills to mark the graves of those who fell. The rooftop entry sets the stage for the difficult history of the site.

Structure and symbol merge as one enters the center: the

symbolic posts on the roof are revealed to be structural timber columns. The interior forest of columns—deliberately dense—opens up at the public end of the building, creating a large unobstructed space from which

large groups of visitors can survey the battlefield.

Views from the rooftop and from within are meant to contrast and complement the various vantage points provided by the program and site. For example, from the lobby area, the building's length works like a telescope, concentrating the view toward the south on the distant horizon where much of the battle took place. ❖



Exterior view, with unifying stand of columns.



View looking back through entry ramp.

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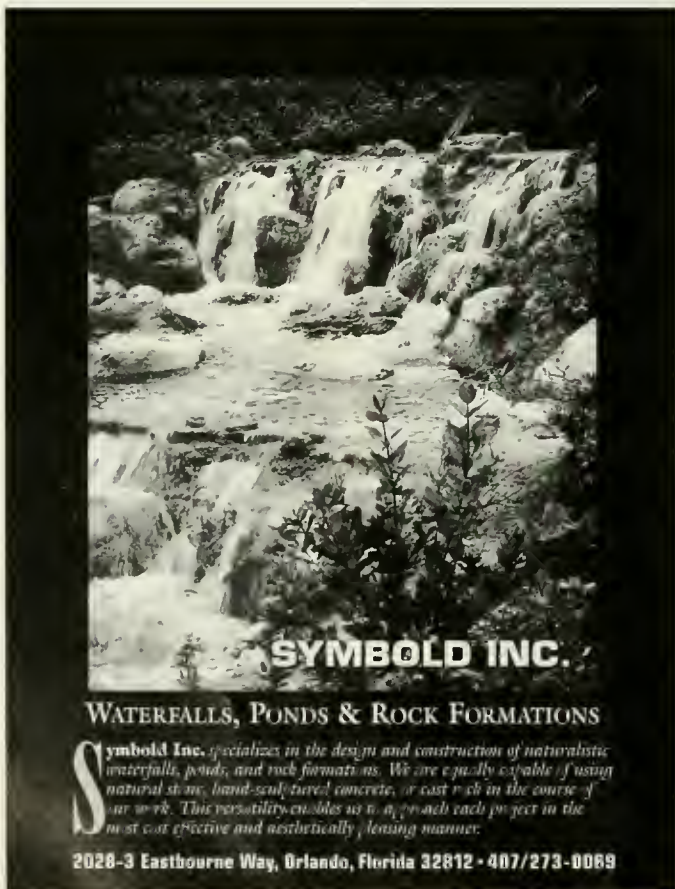
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36-23

LEGAL NOTE

Understanding and Limiting Liability Through an Analysis of Statutes of Limitations and Contract Rights

by Robert Alfert, Jr., Esq., Assoc. AIA

Malpractice liability and limiting the risk of exposure continue to rank as the paramount issues confronting architects and other design professionals today. Statutes of limitations—laws that circumscribe the period of time within

which a legal action may be brought—play a crucial role in this risk equation.

Under most circumstances, if a legal action is not instituted within the prescribed period, the right to sue is lost forever. Unfortunately, it is not always

easy to determine which statutes of limitations govern certain activities. The purpose of this article is to allay some of the confusion by identifying those that are applicable to the types of activities routinely undertaken by design professionals,

and to suggest methods for limiting exposure through intelligent contracting decisions.

The Statutes of Limitations Quagmire. The Florida Statutes articulate limitations periods governing both *general* conduct, ranging from negligence and breach of contract to fraud and other intentional torts, and *specific* conduct. The standard rule of law is that specific statutes control over general statutes. For example, a malpractice action against an attorney technically falls within the five-year statute for actions founded on a contract, the four-year statute for negligence actions, and the two-year statute for professional malpractice. Since the latter is specific to professional malpractice, it takes precedence.

Unfortunately for design professionals, there are two specific Florida Statutes arguably governing their activities: §95.11(4)(a), with a two-year limitation, for “professional malpractice,” and §95.11(3)(c), with a four-year limitation, “founded on the design, planning, or construction of an improvement to real property.” In addition, various general statutes apply to activities falling outside of the specific statutes. This article addresses three activities routinely undertaken by design professionals, all of which can invoke different statutes of limitations: 1) design and planning of a new facility; 2) additions, remodeling or repairs; and 3) general consulting, testing and inspection services, or contract administration.

The most common service performed by architects is the design and planning of a new improvement to real property. Florida courts define an *improvement* as “a valuable addition made to property (usually real estate) or an amelioration in its condition, amounting to



Drysdale Residence, Atlantic Beach
William Morgan, FAIA
William Morgan Architects, P.A.

GEORGE COTT

Architectural/Interior Design Photography

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more than mere repairs or replacement of waste, costing labor or capital, and intended to enhance its value, beauty or utility or to adapt it for new or further purposes." Under Florida law, an improvement which falls within the above definition, including additions to existing facilities, is governed by the four-year statute.

Remodels or repairs may fall within the definition of an improvement where it is demonstrated that the services enhance the "value, beauty or utility" of the existing facility or a remodel adapts the facility to a new use. If, however, the definition of an improvement is not satisfied, a five-year statute of limitations governing contract actions may apply.

The third category of services—general consulting, testing and inspection services, or contract administration—arguably is governed by the two-year professional malpractice statute of limitations. For example, where an architect is retained to inspect a finalized construction project in which he or she had no prior involvement, it is likely that an action alleging negligent inspection would be brought under this statute since the architect made no improvements to real property. It would also likely govern an action arising from a design professional's delay in administering an agreement between an owner and a contractor.

Although this discussion may appear somewhat of an exercise in legal minutiae, the prevailing confusion can spawn undue litigation, with savvy plaintiff counsel attempting to obtain a longer limitations period (i.e., a longer open window of liability) or defense counsel seeking the converse. It is possible, however, to circumvent this confusion through intelligent contracting decisions.

Potential Solutions. Many practitioners employing the standard AIA contracts or their own versions overlook that parties to a contract may choose, among other things, the applicable law. For example, while the standard AIA contract provides that the law of the state where the project is located applies, parties may instead specify the applicability of another state's law, so long as that state has a reasonable relationship to the transaction. Since there is no uniformity among states with regard to statutes of limitations, the obvious advantage is the opportunity to apply a more favorable statute. (AIA publishes a compendium of the statutes of limitations of all states.)

Unlike the paternalistic position adopted by Florida, some states also permit more freedom of contract by allowing parties to agree on the time period during which any legal action must be instituted. While Florida law disallows parties shortening limita-

tion periods in their contracts, Florida courts applying the contractually specified law of another state will follow the parties' dictate on a shorter statute of limitations. The advantage of "shopping" for more favorable law is axiomatic: A design professional may be able to shorten the period of potential liability from four years to one year.

Design professionals provided an opportunity to apply the law of another forum to their transaction should seriously consider the pros and cons of such a selection. Even though another state may have a more favorable limitations period, other aspects of its law may not be so advantageous. It is necessary to be aware, though, that Florida law has an extremely favorable period of limitations for claimants.

Absent the ability to apply a more favorable law, design professionals should still consider modifying every contract governed by Florida law to specify

the applicability of the two-year design professional malpractice statute of limitations. Although a court likely will not follow this dictate on a matter clearly governed by a longer period of limitation, it may carry some weight in a close call. Again, keep in mind that which statutes govern certain activities may not be well defined. Courts that value the principle of freedom of contract may defer to the parties' reasonable choice of law. Perhaps most important, the law is dynamic, and courts continually revisit issues where there is far less confusion than here.

Robert Alfert, Jr., practiced architecture before taking up the law. He is a trial attorney at the Orlando office of Broad and Cassel, specializing in commercial litigation with an emphasis on construction law. An expanded version of this article containing all underlying legal citations and authorities is available from the author. ❖

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36-35

24

Architectural Photography

Chroma, Inc. 22

Architectural Rendering

Genesis Studios, Inc. OBC

Artificial Thatched Roofs

Tropic Top/Symbold 2, 20

Blueprinting

Reprographia 5

Building Products

Aluminum Services, Inc. 26

CADD

Graphisoft 9

Intergraph Corp. 21

CADD Training

Digital Drafting Systems, Inc. 24

Claims Control

Associated Cost Engineers 20

Computer Aided Design & Drafting/ Hardware

Digital Drafting Systems, Inc. 24

Computer Aided Design & Drafting/ Software

Digital Drafting Systems, Inc. 24

Intergraph Corp. 21

Computer Application - CAD System

Graphisoft 9

Construction Claims

Project Development

International, Inc. 27

Construction Management

Project Development

International, Inc. 27

INDEX TO ADVERTISERS

Buyers' Guide

Continuing Education

Durwood Publishers	24
Trus Joist MacMillan	2

Cost Estimating

Associated Cost Engineers	20
---------------------------------	----

Design Software

Intergraph Corp.	21
-----------------------	----

Doors & Windows

Ricketson Sash & Door Company	2
Window Classics Corp.	24

Drafting Supplies

Intergraph Corp.	21
-----------------------	----

Education

C.W. Maryland & Co.	28
--------------------------	----

Employment Opportunities

Walt Disney Casting	9
---------------------------	---

Energy Technology

Florida Natural Gas	1FC
---------------------------	-----

Engineered Lumber

Trus Joist MacMillan	2
----------------------------	---

Glass Blocks

Glass Masonry	20
---------------------	----

HVAC

Florida Natural Gas	1FC
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Insurance

AIA Trust	25
Collinsworth, Alter, Nielson, Fowler & Dowling, Inc.	20
Florida Liability Assurance Group, Inc.	9
Sedgwick of Florida, Inc.	23
Seitlin & Company Insurance	IBC
Suncoast Insurance Associates, Inc.	IBC



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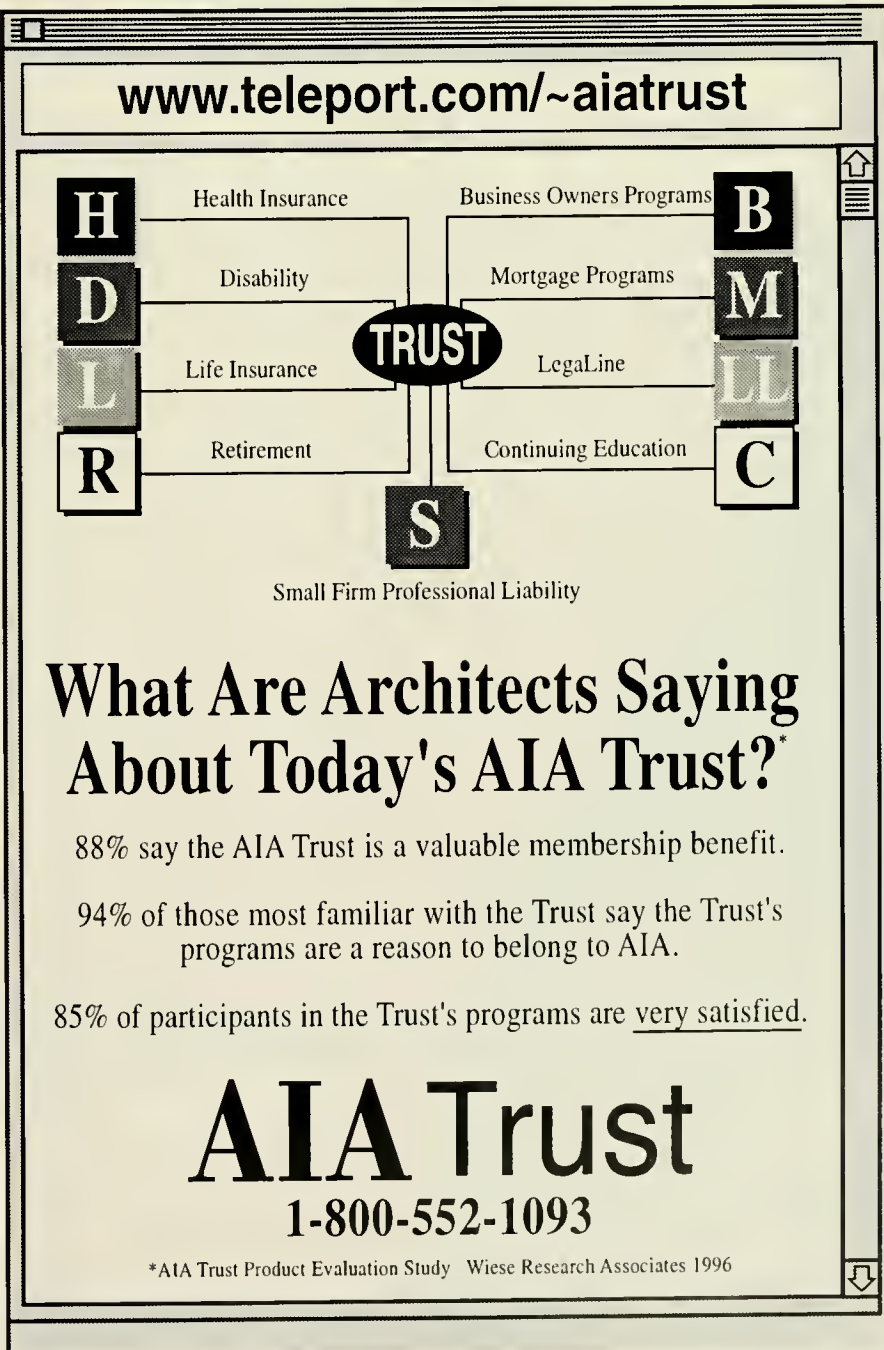
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D	Disability	Mortgage Programs	M
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S			

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36-10

INDEX TO ADVERTISERS

Buyers' Guide

Marvin - Windows & Doors

Window Classics Corp. 24

Natural Gas

Florida Natural Gas IFC

Photography - Interior Design

Chroma, Inc. 22

Professional Liability

Collinsworth, Alter, Nielson,
Fowler & Dowling, Inc. 20

Florida Liability Assurance

Group, Inc. 9

Sedgwick of Florida, Inc. 23

Seitlin & Company Insurance IBC

Suncoast Insurance Associates, Inc. IBC

Project Scheduling

Associated Cost Engineers 20

Rails

Prime Unlimited Inc. 7

Reprographics

Reprographia 5

Risk Management

Sedgwick of Florida, Inc. 23

Roof - Tile

Masterpiece Tile Company 21

Roofs/Artificial Thatch

Tropic Top/Symbold 2, 20

Spiral Stairways

American Ornamental Corp. 25

Stairways

Prime Unlimited Inc. 7

Waterfalls/Ponds & Rock Formations

Tropic Top/Symbold 2, 20

Windows & Doors

Ricketson Sash &
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Window Classics Corp. 24

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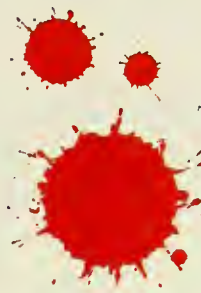
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ALPHABETICAL INDEX TO ADVERTISERS

AIA Trust	25
Aluminum Services, Inc.	26
American Ornamental Corp.	25
Associated Cost Engineers	20
Chroma, Inc.	22
Collinsworth, Alter, Nielson, Fowler & Dowling, Inc.	20
C.W. Maryland & Co.	28
Digital Drafting Systems, Inc.	24
Durwood Publishers	24
Florida Liability Assurance Group, Inc.	9
Florida Natural Gas	IFC
Genesis Studios, Inc.	OBC
Glass Masonry	20
Graphisoft	9
Intergraph Corp.	21
Masterpiece Tile Company	21
Prime Unlimited Inc.	7
Project Development International, Inc.	27
Reprographia	5
Ricketson Sash & Door Company	2
Sedgwick of Florida, Inc.	23
Seitlin & Company Insurance	IBC
Suncoast Insurance Associates, Inc.	IBC
Tropic Top/Symbold	2, 20
Trus Joist MacMillan	2
Walt Disney Casting	9
Window Classics Corp.	24

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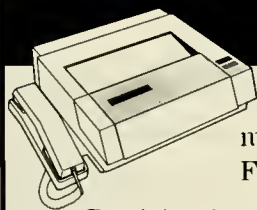
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CONTENTS



Summer 1997
Vol. 44, No. 2

Cover:
Orange County Landfill
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GREEN BY DESIGN

Features

Conserving Structures, Preserving Resources 8

Dan McGahey, AIA, describes how opportunities for monetary as well as environmental "savings" presented themselves to Gora/McGahey Associates in creating a library from an outdated bank center.

High Visibility for Low Impact Waste Management 10

Brilliant coloring draws attention to Architects Design Group's myriad practical ideas for Orange County's model Landfill Operations Center.

Recycling Gives New Life to Old Structure 12

Anthony Abbate AIA employed inexpensive and recycled materials in making this 1930s Hallandale bungalow larger, lighter, more comfortable, and affordable for the 1990s.

New University Sets an Example 14

Janet Schwartz writes that a team of architects, led by Pierce Goodwin Alexander & Linville, worked to make Florida Gulf Coast University a paradigm of sustainable design.

Capturing the Essence of a Rain Forest 18

Connections between the natural and built environments enhance the experience of visitors to El Portal del Yunque, Sierra Cardona Ferrer's education center in the Carribean National Forest.

Departments

Editorial 5

News 6

Viewpoint 21

by Daniel Williams, AIA

Viewpoint 24

by Cooper Abbott

Index to Advertisers 25

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45-31

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Florida/Caribbean Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned by the Association, a Florida Corporation, not for profit. ISSN-0015-3907. It is published four times a year and distributed through the Executive Office of the Association, 104 East Jefferson St., Tallahassee, Florida 32301. Telephone 904/222-7500.

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At this moment in time, Floridians appear to be severely divided concerning the environment. On the one hand are those for whom economic gain outweighs any environmental protection or preservation considerations. On the other are those trying to protect our paradise of a state from further contamination and disintegration.

It appears that a number of architects in our region are standing firmly in the second group. Sustainability, which has been defined as "development that meets the needs of today without compromising the ability of future generations to meet their needs," is on their minds and is being reflected in their work. Miami architect Dan Williams, who chairs AIA Florida's Committee on Environment and Energy, talks about the need to

create communities that "will sustain all creatures as well as all resources." Cautioning that Florida is heading toward future problems because of development that is destroying and wasting resources, he asks, "How do we design to maximize their use?"

Featured in this issue are several projects that do maximize resources, whether through the use of recycled materials or energy-saving systems. They run the gamut, too: recycled buildings and new construction, small and large, urban and rural, set in a landfill and a rain forest.

If, as Williams contends, "virtually every existing building needs major design work to make it function energetically and efficiently for the next millennium," two of the projects may serve as examples. The smallest is a remodeled 1930s bungalow for which architect Anthony Abbate, AIA, appropriated a variety of "pre-used" materials. For the second, a dark banking center turned into a bright regional library, Dan McGahey, AIA describes how recycling and energy-saving applications enhanced his adaptive reuse. (Perhaps because librarians are used to tight budgets, library projects often seem to present a creative challenge to architects.)

We are delighted to share with readers our first look at Florida's newest state university. From its wetlands site to its thermal storage and programmable maintenance systems, author Jan Schwartz describes Florida Gulf Coast University as "a model of sustainable design, energy conservation, and respect for the environment."

Color and light are more than a facade at Architects Design Group's Landfill Operations Center. This exemplary work place, meant to harmonize with a variety of natural systems including high water table, serves environmental concerns in every aspect of its function and operation.

Tropical architecture offers unique possibilities, writes environmental planner/designer Cooper Abbott, for "a blending of interior and exterior space, a fluidity of interior volumes, [and] an openness to the surrounding landscape." A dramatic illustration is Sierra Cardona Ferrer's rain forest education center, designed to respect its fragile habitat. Here natural elements of the tropical forest unite with manmade forms and materials to impart the spirit as well as the science of this natural phenomenon.

Architects, planners, and others can hark back to one man, Thomas Jefferson, considered a model of many professions, who wrote:

The earth belongs to the living. No man may by natural right oblige the lands he owns or occupies, or those that succeed him in that occupation, to debts greater than those that may be paid during his own lifetime. Because if he could, then the world would belong to the dead and not to the living.

Jefferson's words, recalled for us by Dan Williams, offer a challenge for sustainability that stands as well in our day as in his. **MB**

Florida/Caribbean Architect serves the profession by providing current information on design, practice management, technology, environment, energy, preservation and development of communities, construction, finance, economics, as well as other political, social, and cultural issues that impact the field.

NEWS

By Jim Bleyer

Florida ADA Law And Design/Build Modified by Legislature

Florida legislators finished their 1997 regular session on time this month, but not before passing major revisions to the state's accessibility laws and modifying its guidelines for local agencies to select design/build entities.

AIA Florida was at the forefront on both issues, and members of the Political Effectiveness Management Team, under the leadership of Vice President Debra Lupton of Orlando, provided continuous input to the statutory changes during the legislative session. Executive Vice President George Allen, and Legislative Consultants Mike Huey, Chris Hansen, and Andy Bertron coordinated the profession's lobbying efforts.

State Senator Charlie Clary, AIA, of Destin, was very helpful to AIA Florida in his freshman session. Senate President Toni Jennings designated Senator Clary as the point person for matters dealing with educational facilities. He proved to be effective in situations where proposals and amendments were offered which would have damaged design professional selection procedures, or when the voice of reality was needed on other proposed construction techniques.

Codes and Standards Chair Larry Schneider provided a great deal of the expertise in language that was used in the revisions to Florida's accessibility law, which were passed in HB 1707. Legislators passed revisions to standards relating to the vertical accessibility requirements, moving Florida closer to Federal ADA guidelines; modified the rest room provisions, again moving them to ADAAG; and delayed effective dates of the more stringent parking requirements regarding slopes and curb cuts that had been approved last year. (Copy of HB 1707 is available

through the AIA Florida FAX ON DEMAND program.)

Modification of the state's guidelines for local public agencies to use in selecting design/build entities was sought by the Haskell Corporation of Jacksonville and a coalition of local government facility managers. The bill, SB 1860, proposed that selections be based solely on qualifications rather than the current two-step process in which a criteria package is first developed and then entities provide qualifications, solutions and prices in order to compete for the project.

AIA Florida took a strong interest in the legislation and proposed amendments to require that local agencies utilize the services of a licensed design professional appropriate to the project during the course of the selection process and during the subsequent design and construction activity once the design/build entity was selected. This recommendation first met with opposition from the League of Cities and the County Commissioners Association, but after several meetings, language acceptable to AIA was approved and the bill passed on the last day of the session.

Another issue in which AIA Florida was strongly involved was a provision to re-enforce the exemption architects and engineers have in the regulatory statute for licensing building officials. AIA Florida, in association with the Florida Engineering Society, supported and convinced the House to approve amendments to each professional practice act which spelled out their exemption from the building official licensing requirement. However, the provisions were included in an omnibus bill which was left on the Senate consent calendar. Until this matter is rectified, architects are being advised that they should not provide building inspection services for building departments unless they also have a license from the Board of Building Code Administrators and Inspectors.

Court: Title III Covers Architects

The U. S. District Court for Florida's Southern District recently held that the American Disabilities Act (ADA) covers architects. The decision contradicts a 1996 ruling in a Washington, D.C. district court that architects are not covered by ADA.

Two minors sued Huizenga Holdings, Ellerbe Becket Architects, Broward County, and the City of Sunrise, maintaining that a hockey arena under construction for the Florida Panthers hockey team does not meet ADA requirements. Although the decision did not describe the alleged violations, a letter from Thomas Contois, a U. S. Department of Justice attorney, to attorneys for Huizenga stated the case involved a dispute about sight lines and whether or not wheelchair users would be able to see the ice when spectators in front of them stood.

The court rejected Ellerbe Becket's argument that, based on ADA's plain language, architects are not covered. "If architects are not liable under the ADA, then it is conceivable that no entity would be liable for construction of a new commercial facility which violates the ADA," the court stated. The Department of Justice said it was not challenging whether or not the arena was in compliance. Its participation was only on the question of the architect's liability.

Celebration Observes Architectural Heritage of Puerto Rico

The Architecture and Construction Archives of the University of Puerto Rico (AACUPR) celebrated its tenth anniversary in February with week-long activities commemorating the contributions of three architects to the practice, education, and publication of architecture.

The honorees were Miguel Ferrer, FAIA, of the firm Toro y

Ferrer; Jesús Amaral, FAIA, first director of the School of Architecture at the University of Puerto Rico; and Efraín Pérez-Chanis, editor of the architectural journal *Urbe*. A decade ago, Dr. Enrique Vivoni-Farage, a faculty member at the University of Puerto Rico's School of Architecture, founded AACUPR, an organization that would rescue, preserve, enrich, and promote Puerto Rican architectural values. Up to that time, all of the island's rich architectural documentary heritage had been in private hands, making the task of historians and researchers difficult.

Today, after intense labor, AACUPR owns more than 70 collections of the works of architects such as Pedro A. De Castro, Antonin Nechodoma, Rafael Carmoega, Toro y Ferrer, Henry Klumb, and Amaral y Morales. The archives also preserve collections of particular buildings such as the Capitol, El Falensterio, and institutions or corporations such as the sugar mills at Aguirre, Guánica, and Fajardo, and the University of Puerto Rico. AIA Puerto Rico has been helping in this endeavor since 1988, when it deposited the documents of the island's premiere Art Deco architect, Pedro Méndez, in AACUPR's custody.

The celebrations began with two lectures by renowned Colombian architectural historian Dr. Silvia Arango, from the National University of Colombia at Bogota. Both lectures were cosponsored by AIA Puerto Rico. The first focused on the design of Latin American university campuses; the second presented the work of Henry Klumb in the design of the Student Service Building at the University of Puerto Rico.

A charette was held at the School of Architecture concerning the recent proposal for a master plan by the Boston-based firm of Comunitas. Three groups of students from the School of Architecture at the University of Puerto Rico and one group from the Polytechnic University participated in a review of the proposed plan. Conclusions were presented

to the chancellor of the University of Puerto Rico.

Culminating the week was the first Seminar on the Conservation of Twentieth Century Architecture. Guest speakers included Dr. Arango and Gustavo Moré, architect, publisher, and head of the Dominican Republic's chapter of Documentation and Conservation of the Architecture of the Modern Movement. The events were held in the majestic surroundings of Puerto Rico's Capitol and the nearby former YMCA building.

Interactive Software Program Offers Success Strategies

The American Institute of Architects has announced that an interactive learning program, "Success Strategies for Design Professionals," is now available to members. Published on CD-ROM, the program includes strategies for successful negotiations, ideas for improving the scope and quality of service, tips on managing the small project, and improved time management.

The program meets all State Registration Board and AIA Guidelines for continuing education while allowing practitioners to learn at their own pace and in a setting of their choosing. The product also includes a special presentation of strategies for financial awareness and practices with the design firm. "Special Strategies for Design Professionals" can also be used as a reference manual and a teaching tool for in-firm learning programs.

For further information, contact Fathom Digital Media Design at 631 2nd Ave. South, Suite 100, Nashville, TN 37210; (615) 244-0101.

Professional Cooperation Urged on International Level

Cooperation among architects from different countries has been



Eglin AFB Beach Recreation Facility

Elliott Marshall Innes, P. A. of Tallahassee, was the only recipient of a Conceptual Design Award in the U. S. Air Force's Design Excellence Program. The design, chosen from entries submitted by U. S. air force bases worldwide, is for the Eglin AFB Beach Recreation Facility.

urged by the president of the Trinidad and Tobago Institute of Architects (TTIA) in the wake of an airport design controversy involving a Florida firm. Criticism centered around the design package, prepared by Birk Hillman Consultants, Inc., for Trinidad's Piarco Airport extension.

In a letter to AIA Florida, Geoffrey MacLean, TTIA president, said his country's Joint Consultant Council for the Construction Industry felt that local architectural consultants were excluded from participation by Birk Hillman, who were to provide project management and architectural services. The group's membership includes architects, engineers, contractors, quantity surveyors, appraisers, and real estate agents.

A national inquiry recommended the cancellation of two portions of the airport contract, including that involving Birk Hillman, according to MacLean's letter. When local concerns were expressed at the project's outset, a Birk Hillman representative seemed sympathetic but no concrete steps were taken to remedy the situation, MacLean wrote.

A company working in another country should take into account local practice and aesthetics, MacLean explained, adding that cooperation among professionals should be paramount.

Metal Construction Association Announces Architecture Awards

Architects are invited to participate in submitting outstanding examples of their work in the use of metal in construction in the 11th Annual Metal Construction Association (MCA) Merit Awards Program. Projects must have been completed since January 1, 1996.

Entry categories include commercial, industrial, institutional, residential, and historic restoration/preservation. Submittal deadline is July 15, 1997, and each submission must be accompanied by a \$75 fee. Entries will be judged by a jury of five registered architects. Application forms outlining the MCA Merit Awards rules and procedures are available by writing to: 1997 MCA Merit Awards Program, 11 S. LaSalle St., Suite 1400, Chicago, IL 60603-1210, or calling (312) 201-0193.

Of Note

The President's Committee on the Arts and the Humanities selected images of the Church of the Epiphany, designed by the firm of **Spillis Candela & Partners, Inc.**, Miami, to appear on the cover of its *Creative America* report. The document is aimed at promoting creativity and increas-

ing public appreciation of the arts and humanities. The cover of *Creative America* depicts a high-tech computer rendering of the intricate latticework of wood and steel that comprise the Church of the Epiphany ceiling. The project won a computer delineation design award from *Architectural Record* magazine and Unbuilt Design awards from the Miami chapter of the AIA and AIA Florida. **Hilario Candela**, president of Spillis Candela, served on the President's Committee for three years. He said the goal of the project was to create a church design classical in spirit and, at the same time, open and tropical enough for its South Florida setting.

SGA Architects, Inc., Palm Beach, has been honored with a "Best in American Living" Merit Award for design of The Creekside model home in Mira Lago at Bonita Bay. The 2,798-sq. ft. luxury villa has cafe au lait stucco walls, white trim, and a terra cotta toned Spanish-style tile roof. There is an extraordinary golf course vista from the kitchen and family room of the 3-bedroom, 3-bath villa. SGA president **Spencer Goliger** accepted the award from the National Association of Home Builders at its January convention in Houston.

The Hillsborough County City-County Planning Commission gave an Award of Excellence to **FleishmanGarcia**, Tampa, for the design of the Tampa Firefighters and Police Officers Pension Fund Building. The bungalow style structure was designed to be in context with the surrounding residential neighborhood. FleishmanGarcia also announced the hiring of **Russell L. Garcia** as Project Manager/Construction Administrator.

VOA Associates Incorporated designed ten gallery spaces at the Orlando Museum of Art for the Imperial Tombs of China exhibition, which runs May 2 through September 14. VOA provided their services, in part, as a community service to support the arts in Orlando.

Conserving Structures, Preserving Resources

By Dan McGahey, AIA

Regional Library Lee County, Florida Gora/McGahey Associates in Architecture

While reusing and remodeling are not unusual in residential architecture, the idea of recycling a commercial structure is less common. As long as land was inexpensive and the regulatory environment somewhat relaxed, it was easier to build from the ground up than to work within the confines of an existing building.

In Southwest Florida and many other places, that picture is changing. Increasing land costs and a plethora of local, state, and federal regulations have made new construction more expensive than ever. So it is not surprising that reusing existing facilities is gaining popularity.

Adaptive reuse is more than simple remodeling; in its purest form it involves actual recycling of a facility. A recent example of this process can be seen in a decommissioned banking operations center which was purchased by Lee



Removal of original precast panels to make way for enclosed reading pods added color and interest to the exterior while expanding interior spaces. Photograph: Bruce Gora

County to be used as a regional library.

Since this was a reuse, as many of the existing materials as possible were rehabilitated. The original building was a squat rectangular structure, with heavy precast concrete panel walls, few windows, and little daylight. Several panels removed to make way for

glass-covered reading pods were reused to form a screen wall between the front entry and service yard.

A number of opportunities for savings—immediate and long-term as well as monetary and environmental—presented themselves. Some 35 existing doors were stripped and revarnished (about \$100 each

instead of \$300-\$400 for new replacements). Plumbing fixtures were cleaned up, refitted, and reused, and partition walls in the bathrooms were replaced with recycled plastic components.

Of course not all existing materials could be reused. Some were damaged during demolition, others were simply



A brightly colored space frame identifies the front entry. Shadows play across the partly covered/partially open sidewalk. Photograph: Bruce Gora



The original building was a squat rectangular structure with precast panel walls, few windows, and little daylight. Photograph: Bruce Gora

outdated. But where materials could not be rehabilitated, many were recycled. Metal studs removed during demolition were recycled, along with electrical wire, glass, aluminum window frames, steel door frames, ductwork and pipes. Twelve extra-large dumpster loads of materials were taken for recycling, saving \$6,000 in dump fees alone.

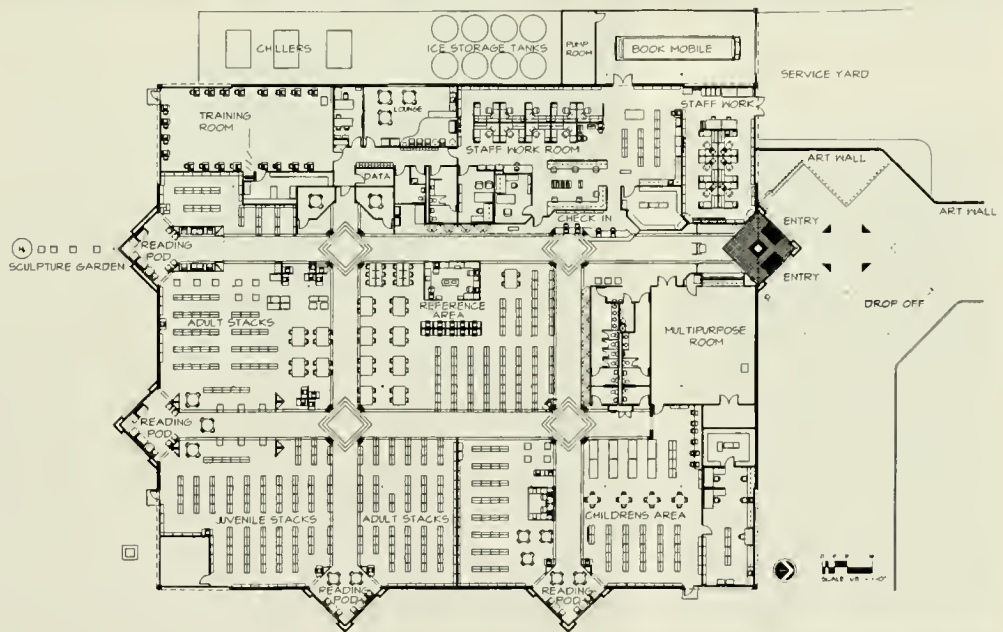
Keeping maintenance and operational costs down is an important consideration in public buildings. The perimeter of the wall received new insulation and a vapor barrier. Old air-conditioning units were recycled and a new ice thermal storage system was installed. This state-of-the-art air conditioning system not only is effective in removing water vapor from the moisture-sensitive library but is reducing operating costs by \$15,000 annually. Retrofitting fluorescent lights with high-efficiency electronic lamps and ballasts added another \$8,000 in expected savings. These energy conservation efforts were rewarded with \$55,000 in credits and rebates from the local power company.

A great deal of thought and effort also went into the design process. Marking the front entry is a brightly colored space frame, areas of which are covered to shade the sidewalk while other portions are left open, allowing the sun to play shadows across the pavement. Landscaping helps provide natural shade for the building, again reducing operating costs. Inside, a system of "streets" defines stack areas, with skylights bringing in additional light at each "intersection."

The entry screen wall is embellished with sandblasted images of footprints and palm fronds on the "Path to Knowledge" by artist Jan Marnarelli. A stainless steel egret standing among Corten steel cattails designed by project architect



Seating niches help define spaces. Photograph: Bruce Gora



Rob Andrys and executed by Michael Guthrie further reinforces the juxtaposition of the built environment with its natural surroundings.

Recycling old buildings is not a new idea. But in this era of increased regulation and environmental concern, the process of reusing rather than razing and rebuilding from the ground up preserves resources and makes good sense. ❖

Architect: Gora McGahey Associates in Architecture

Principal in charge: Dan McGahey, AIA

Landscape Architect: David M. Jones & Associates

Structural Engineer: Jenkins and Charland

Civil Engineer: Source, Inc.

Mechanical/Electrical Engineer: Wadsworth Engineering

General Contractor: Compass Construction, Inc.

Owner: Lee County, Florida

High Visibility for Low Impact Waste Management

**Orange County Landfill
Operations Center
Orlando, Florida
Architects Design
Group, Inc.**

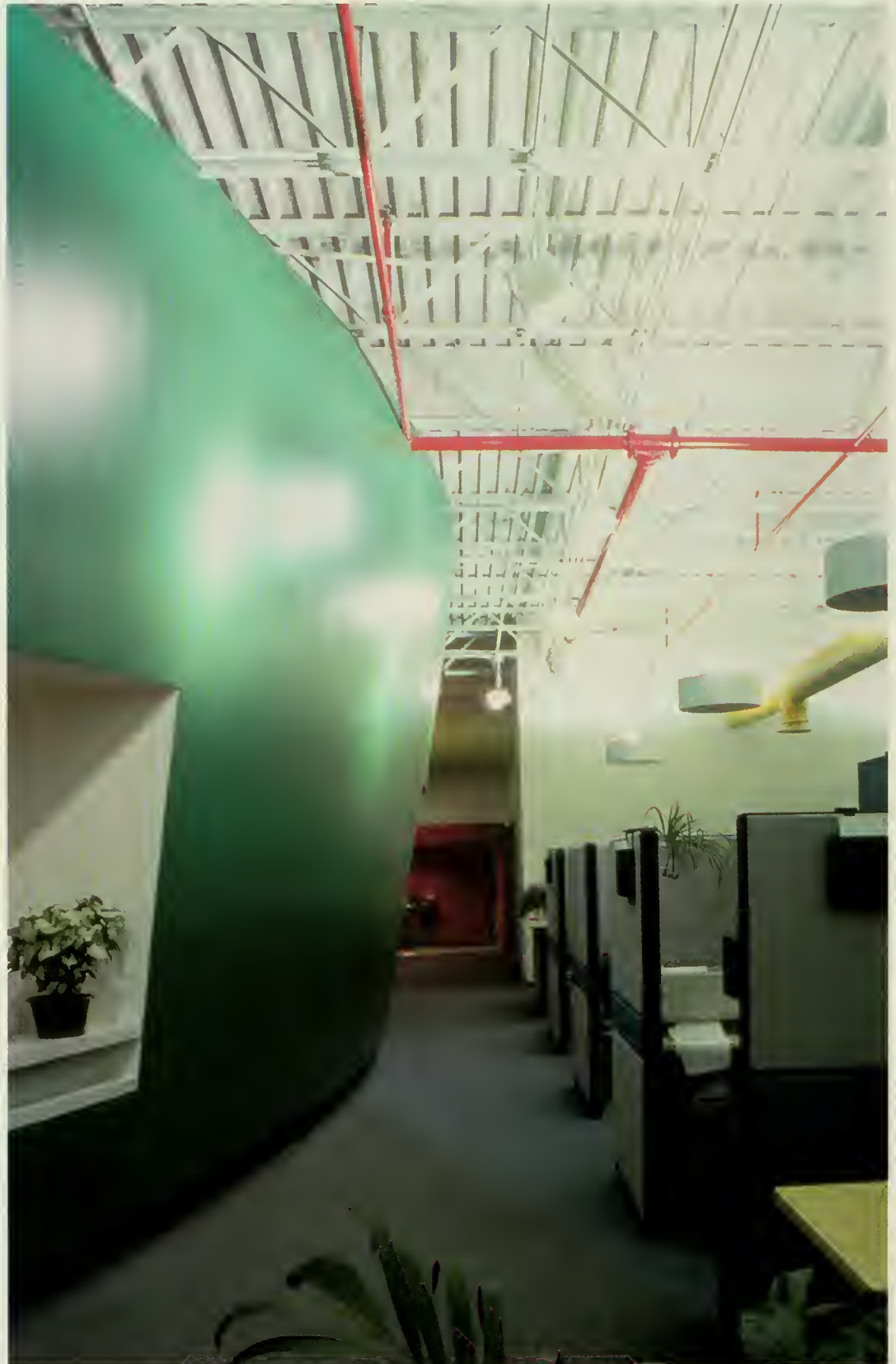
This landfill demonstration site could become a poster image for sustainable design. From its brilliant coloring to its location in an environmentally sensitive site, its practical ideas embody a philosophy that deserves attention.

Funded by Orange County Public Utilities in association with E.P.A., this unique facility supports the operations of a landfill demonstration site. Designed for the study of alternate operating techniques in areas of high water table, the new facility sits in an area of indigenous uplands pine flatwoods bordered by wetlands that buffer the site from nearby residential development.

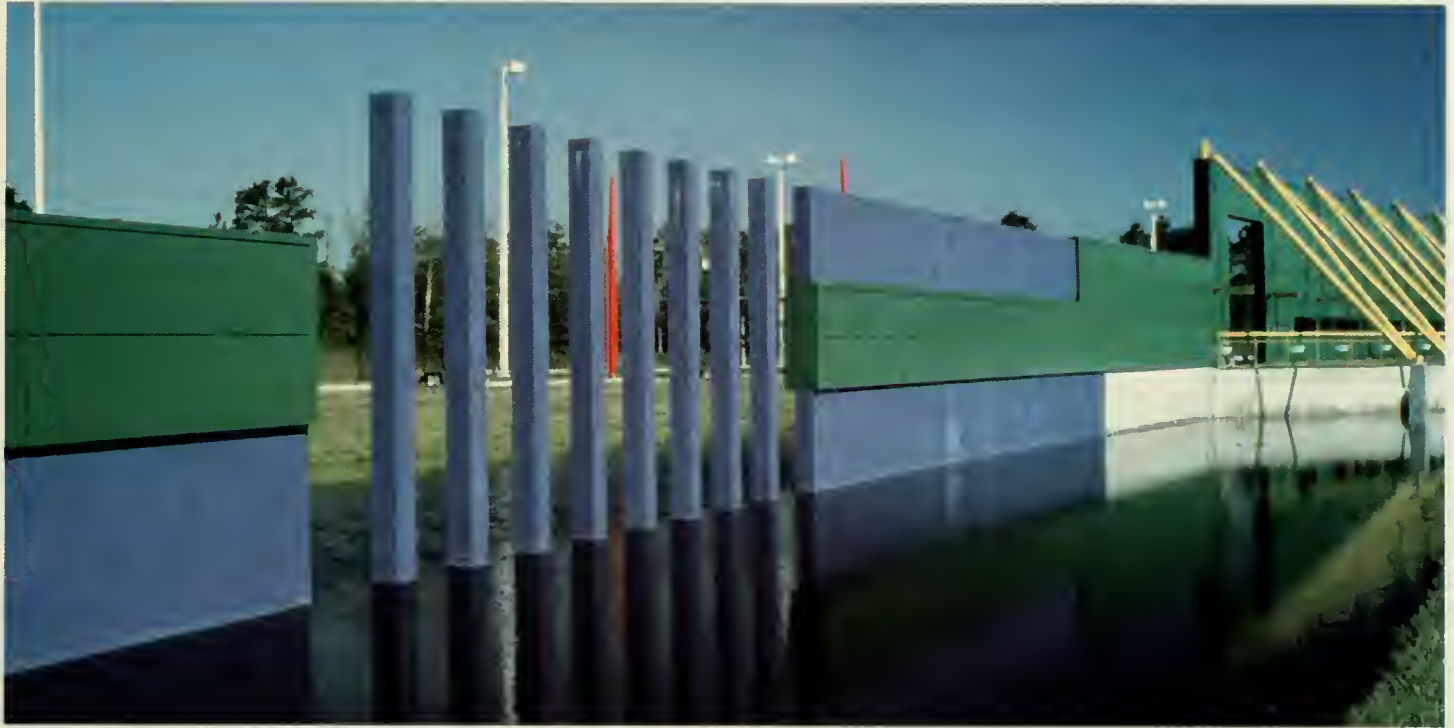
Most significant, perhaps, is the sponsors' acknowledgement of waste management as a critical societal issue. And by turning to new technologies to protect the local ecology, ADG architects demonstrated the importance of looking ahead to solve growing problems.

The center accommodates numerous functions, including administration, training, and supply and vehicle maintenance. Issues of circulation, natural light, security, and the creation of open-space work areas established principal criteria used in planning.

From the outset, the design team had as its goal to follow the premises of sustainable architecture, which they defined as "architecture that sustains human utilization and habitation for a variety of functions and uses with a minimal impact on the environment, that uses recycled and recyclable materials, that is energy-efficient, and that incorporates materials



Administrative work area features exposed structure, bright colors, task ambient lighting, a reflective roof deck, and ergonomically correct work stations. Photograph: Kevin Haas.



Curving maintenance entry site wall “floats” in a reflective pond and separates passenger vehicles from maintenance equipment. Varying mass, color, and height create a dynamic entry experience. Photograph: Kevin Haas.

that have a useful life of one hundred years or more.”

Using these guidelines, the team researched systems as well as materials that would serve their goal. A structural steel frame encloses this 52,000 sf slab-on-grade structure with spread footing. Flat insulated and corrugated steel panel walls sustain a single-ply membrane roof system. Both siding and structural elements are fully recyclable. Even exterior planting areas reuse mulched tires.

On the interior, above a combination of gypsum board and metal panel CMU partitions, ceiling construction is exposed. Resilient flooring throughout is made from flaxseed plants and linseed oil. Ceramic tile, furniture, fabrics, and upholstery are manufactured from various recycled materials.

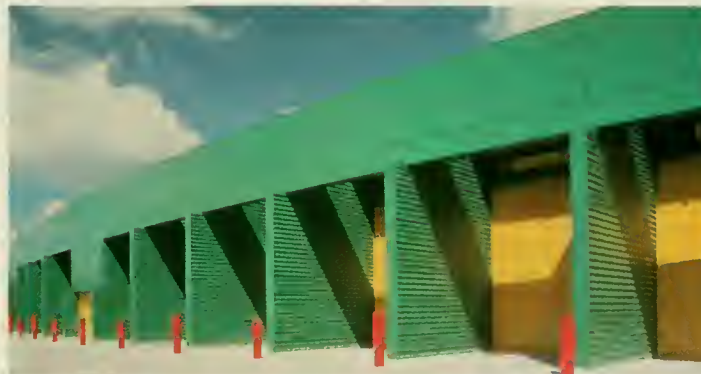
A state-of-the-art HVAC system gets high energy-efficiency ratings. The vehicle wash operation uses recycled water, which is cleaned and filtered on-site. Indirect lighting

differs in each functional area—for example, a task/ambient system for administrative areas, fluorescent parabolic down-lighting with multiple switching capacity for operations areas, metal-halide combined with daylighting for maintenance areas, and dramatic accent lighting for the exterior.

It is obvious to even the most casual observer that color played an important role in the total design concept. In over 20 years of research on color, ADG

(which has used similar vibrant color schemes in projects like the Florida Solar Energy Center) has learned a thing or two about how color can respond to natural surroundings and affect the work environment.

Here the palette actually reflects the immediate environment; thus green is the primary building skin. Accents of blue, red, and yellow, seen in bales of recycled waste materials at the landfill, are used to define specific functional elements. ❖



In maintenance area, flat panel and corrugated metal wall colors and detailing define bays. Photograph: Kevin Haas.

Architect:

Architects Design Group, Inc.

Principals in charge:

I.S.K. Reeves V, AIA, Kevin Ratigan, AIA

Design Team:

Kevin Ratigan, AIA, Steve Langston, AIA

Landscape Architect:

Bellamo-Herbert & Company, Inc.

Structural Engineer:

Paul J. Ford & Company

Civil Engineer:

Brindley Pieters & Associates Inc.

Mechanical/Electrical Engineer:

I.M.D.C.

General Contractor:

G.H. Johnson

Ecological Consultant:

Lotspeich & Associates, Inc.

Owner:

Orange County

Recycling Gives New Life to Old Structure

**Sternberg Residence
Hallandale, Florida
Anthony Abbate AIA**

It took a little extra thought and effort, but this remodeled 1930s bungalow is larger and lighter, more comfortable, and just as affordable in the 1990s. A surprising array of inexpensive and recycled materials helped make the difference.

Built in 1938, the house is located on a corner lot, just a block from a major commercial street. The client, an artist, proposed three design challenges for architect Anthony Abbate: First was to utilize an extensive south side yard that was blocked by the garage and not accessible from the house. Second was to open the living, dining, and kitchen areas into a single space. Third was to adhere to a budget of \$30,000 for design, construction, and contingencies.

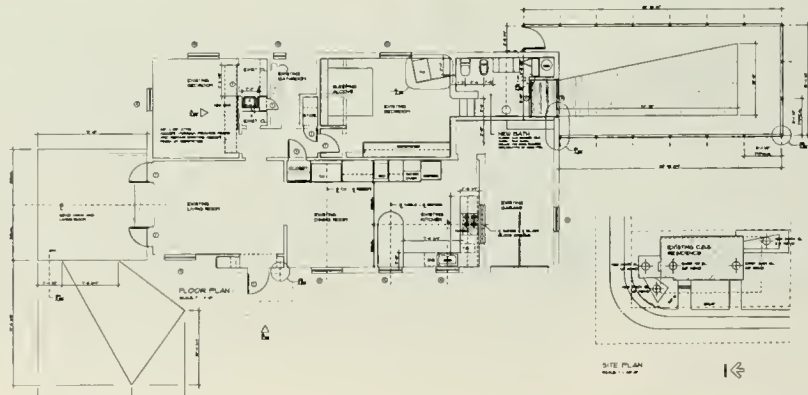
Working closely toward their common goal, the owner, contractor, and architect succeeded in saving money and energy. Recycled materials—a combination of new and vintage components—contributed to the energy efficiency and charm that earned this a 1993 Fort Lauderdale AIA Chapter design award.

The eastern eight feet of the garage were turned into a master bath, which connects to a private garden created from the side yard. A pine deck begins in the shower and continues into the garden to form a long trapezoid. Bath and kitchen are finished with maintenance-free, recycled barn siding, recalling Hallandale's former dairy farms. (Other finishes are stucco and plaster.) Even a nearly new sliding glass door was recycled from another remodel.

Old pine, which had been inventoried by the flooring installer from a house built



Neat 1930s exterior belies great changes within. Photograph: Anthony Abbate, AIA



during the same era, was used to refit the floors in the dining and kitchen area. As luck had it, the color and dimensions of the original living room flooring were a perfect match, creating a seamless transition.

Extending from the living area to the kitchen, a perimeter cabinet lines the long wall. An entertainment center at one end, it goes on to conceal a laundry and storage area, finally encasing the refrigerator and microwave center at the other. This unit and the kitchen cabinets are finished in plywood sealed in nontoxic "Hydrocote."

A kitchen backsplash, opened up to capture light from the adjacent garage, was fitted with glass block panels that originally had flanked the living room fireplace. In their place are glazed doors that open onto a new deck intended for entertaining in the north garden area.

All the windows were replaced with energy efficient units fitted with double-paned insulating glass. Adjustable wide interior louver blinds help control light and heat penetration. Energy-saving fluorescent lighting replaced old fixtures, and a radiant barrier was installed in the attic where there had been *no* insulation. ❖

Architect:

Anthony Abbate AIA

Principal in charge:

Anthony Abbate, AIA

Landscape Architect:

Peter Stelkow, ASLA

Electrical Consultant:

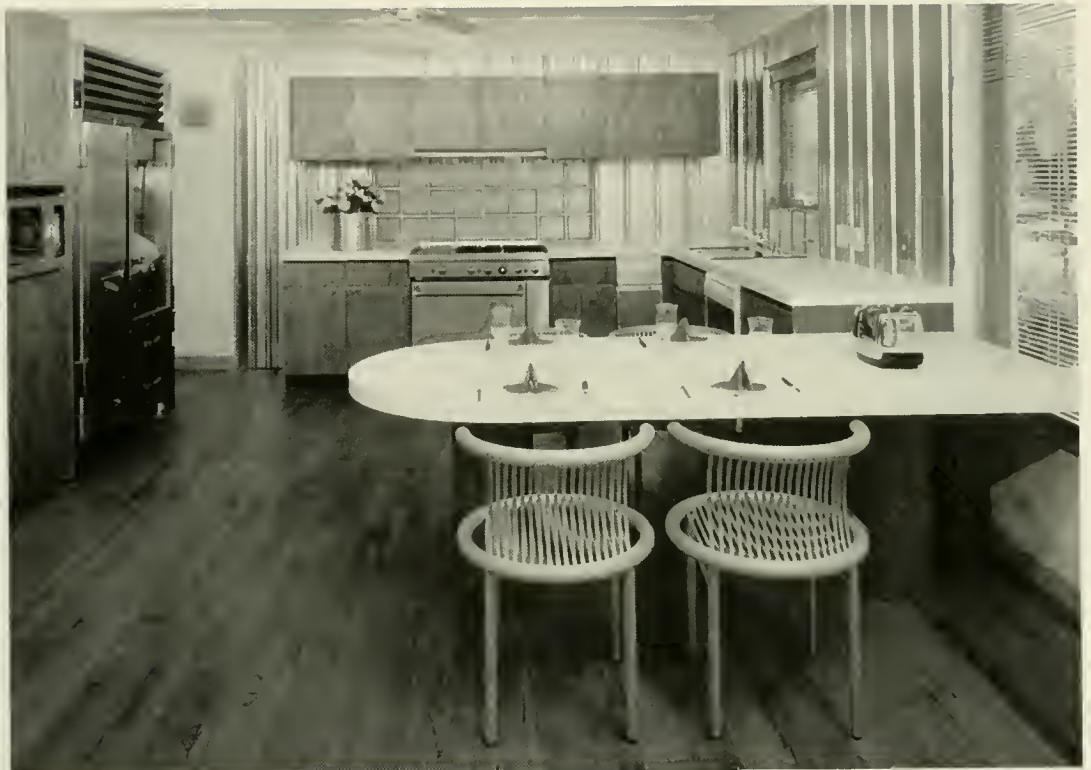
Glenn C. Blaise

General Contractor:

Carl Perkins,
Nu Concepts, Inc.

Owner:

Lorraine Sternberg



Vintage pine flooring and glass bricks reused in backlit backsplash add warmth and contrast to contemporary lines of siding and stainless appliances in the dining and kitchen area. Photograph: Neal Bredbeck



Beginning in the shower, a 4 x 2 pine deck (2 x 4s were turned on edge) continues outside into private garden. Photograph: Neal Bredbeck

New University Sets an Example

By Janet Schwartz

**Florida Gulf Coast University
Ft. Myers, Florida
Pierce Goodwin
Alexander & Linville;
Rosier/Jones Associates,
Inc.; Barany, Schmidt &
Weaver; Wallace Roberts
& Todd Arch.**

Florida Gulf Coast University will open its doors in August. From its inception, the newest school in the State University System will be a model of sustainable design, energy conservation, and respect for the environment.

When the architectural design team at Pierce Goodwin Alexander & Linville (PGAL) began the process of creating Florida's tenth university campus out of 760 acres of undeveloped forest land and coastal hammock in Southeastern Lee County, the goal was twofold.

"We wanted to give FGCU the stature due a significant institution of higher learning," says PGAL principal Michael Managan, AIA. "At the same time, we wanted to produce a low-maintenance, sustainable design format that would complement, not compromise, the natural amenities of the site."

Phase One development includes a nine-building complex totaling 250,000 sf. All buildings are of masonry and concrete construction. Although budgetary restraints precluded use of extensive ornamentation and trim, the campus is not a series of "dark boxes." Materials that are both functional and native to South Florida, and practical design elements drawn from indigenous styles such as Mediterranean Revival and

Florida Cracker, maximize natural light in public areas and give the campus a warm, inviting feeling.

Dark green standing-seam metal roofs that create a "tree canopy" effect are also durable and fire resistant. Exterior finishes are warm gray stucco with brown cast stone trim. To reduce transfer of water vapor, which can corrode inside walls, the stucco was applied to expanded metal lath that was held off the CMU backup wall to allow a damp-proof coating to the block. Windows and doors are glazed with a green-tinted glass and framed in warm gray aluminum. Most of the buildings have covered, arched walkways at ground level that create visual interest while providing protection from the elements. Future plans call for connector walkways to link the buildings. Classroom and student services buildings face the Grand Oval, a large, grassy courtyard.

The three-building Student Services Cluster houses food service, a bookstore, meeting rooms, student administration and admissions, and a wellness center, which meets hurricane shelter guidelines. The Central Academic Mall includes a library and two academic buildings equipped with state-of-the-art communications technology (north-south siting minimizes solar heat), and a lecture hall wired for distance learning. A broadcast facility, designed by Barany, Schmidt & Weaver, will house WFCU-TV and WFCU-FM. PGAL team member Rosier/Jones Associates designed a Family Resource Center and Central Energy Plant, which features a cost-saving thermal storage system and energy-saving programmable lighting, HVAC, and maintenance scheduling.

Natural lighting is used extensively—a broad clerestory in the library floods the hall and reading areas with



light, and open-stair, skylit lobbies visually unite upper and lower floors. Components were selected carefully: for example translucent Kalwall skylights, which conduct less

heat than traditional clear assemblies.

Since almost half the site is jurisdictional wetlands, environmental issues were key planning concerns. To meet U.S.



Dark green standing-seam metal roofing was chosen to create a "tree canopy" effect. Gray stucco exteriors are accented with brown, cast stone wainscots at ground level. Photograph: Gary Knight & Associates Photography.

Army Corps of Engineers and state permitting requirements, it was necessary to restore and re-create wetlands areas, create stormwater management lakes (which also serve as site

amenities), and remove non-native, invasive trees.

The conceptual master plan was done by Wallace Roberts & Todd. To implement the plan, PGAL created three lakes and

removed thousands of Melaluca and Brazilian Pepper trees that had invaded the site, choking out indigenous vegetation. Site preparation involved re-creating original

water flows, restoring grassy wetlands, and reintroducing palms, pines, oaks, palmettos, and other indigenous (and low maintenance) species.

Continued on page 16

New University

Continued from page 15.



Phase One includes a nine-building complex totaling 250,000 gross sf, on a 760-acre site that is almost half jurisdictional wetlands. Photograph: Florida Aerial Services

The site irrigation system uses water primarily from the created lakes (natural groundwater intrusion and rainwater) instead of from wells, which can deplete the aquifer. (Well water, which also has heavy iron and mineral deposits and

can stain buildings, will be used only occasionally, during very dry periods.)

"In many ways, this site is more naturally pristine now than it was before the university was built," says Managan. "We're really proud of that."

FCGU may be the "new kid on the block." But it wants the distinction of being a model of sustainable design, and intends to use the site as an environmental laboratory and instructional tool. ❖

Principal Architect:

Pierce Goodwin Alexander & Linville

PGAL Principal in charge:

Michael Managan, AIA

PGAL Project Architect:

Rick Z. Smith, NCARB

Associate Architect:

Rosier Jones & Associates, Elton Jones, AIA

Architect, Broadcast Facility:

Barany, Schmidt & Weaver, Joseph Barany, AIA

Master Plan:

Wallace, Roberts & Todd, Alyn Pruett, AIA

Landscape Architect:

Kevin L. Erwin Consulting Ecologist, Inc.

Structural Engineers:

Martinez Kreh & Associates, Inc.; Tilden Lobnitz Cooper, Inc.

Civil Engineers:

Post Buckley Schuh & Jernigan

Mechanical/Electrical Engineers:

Associated Consulting Engineers; Tilden Lobnitz Cooper, Inc.

General Contractor/

Construction Management:

Brown & Root Building Company

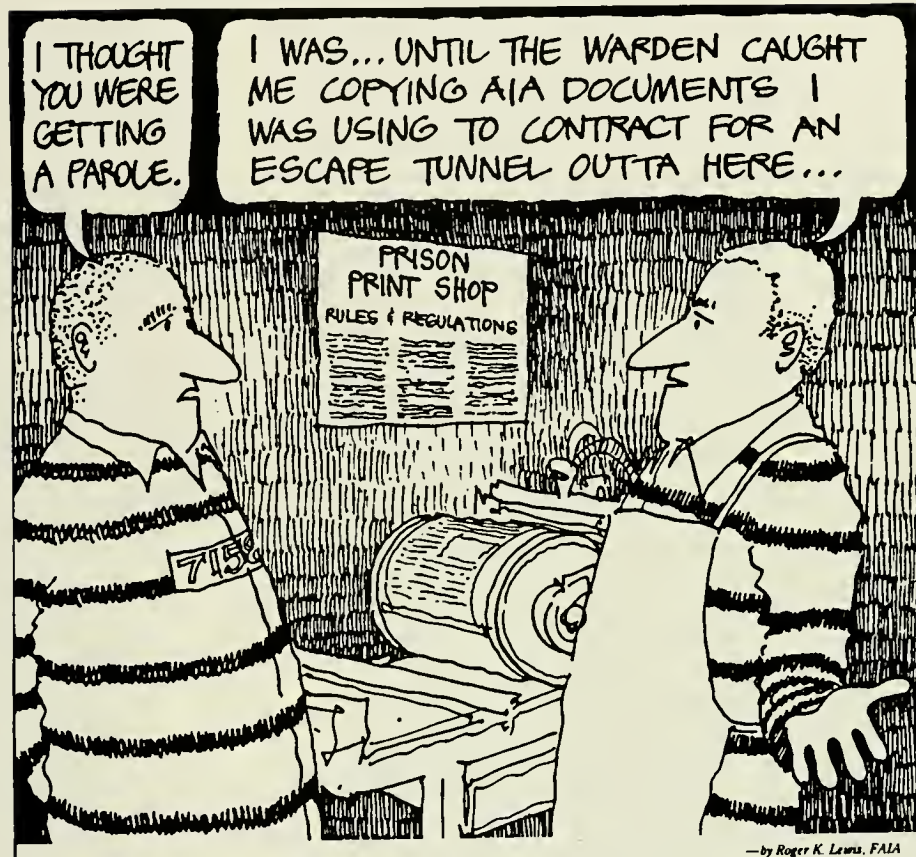
Owner:

State University System of Florida, Board of Regents



Graceful arched walkways of student buildings provide protection from elements. Connector walkways to link buildings are planned. Photograph: Gary Knight & Associates Photography

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Rio Piedras, Puerto Rico
Sierra Cardona Ferrer

Each year a million guests visit El Portal del Yunque, gateway to the Caribbean National Forest. El Yunque is the only tropical forest in the U.S. National Forest System, a zone of extremes whose rugged land climbs from 1,000 to 3,500 feet above sea level and is doused with up to 200 inches of rain each year. Its great diversity of plants and animals contributes generously to the ecological stability of our planet.

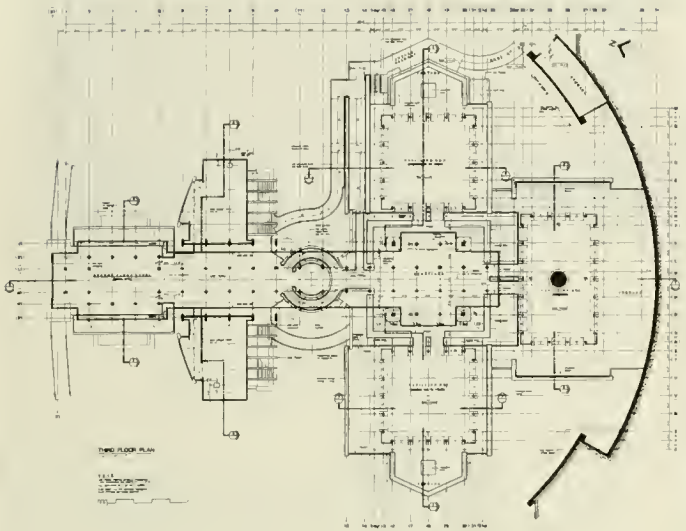
El Portal is a unique education center. It is a sanctuary for tourists, who come to gain a greater understanding of this important environment. Located in one of the world's best managed tropical forests, it is also a training center for visiting scientists and forest management professionals, who come to learn the needs and complexities of tropical forests and the practices required for their sound management.

The architectural concept of El Portal emphasizes a strong, positive, human-made mark in the natural environment. Instead of quoting from the spontaneous, organic asymmetry of its spectacular environs, architects Sierra Cardona Ferrer looked to the formal tradition of symmetry to formally unite the structure and site. Calling to mind at once a fabricated forest and a sunny cathedral, it relies on both form and materials to reinforce its contextual assimilation.

An elevated wooden pedestrian bridge leads visitors from the Portalito, an entrance pavilion, toward the main structure. Turning sharply, they enter El Portal and start their procession along an axis lined by graceful reinforced concrete columns. Curving stairs lead up to the central courtyard, from which visitors enter the exhibition spaces.



Dominating the central axis is a dramatic roof structure that is at times opaque, translucent, perforated, or skeletal. Photograph: Max Toro



Sited on a hill, the structure comprises 45,000 sf. on three levels. The lower level, shortened where it abuts the earth barrier, houses administration, office, and operations areas. Entering on level two, visitors stroll among the columns, which refer to the forest topography visible outside, and then ascend to the courtyard. On level three visitors find themselves close to the roof structure, which feels like a treetop canopy. Acting as the main datum of the composition along the circulation axis is the skeletal, high-pitched roof—opaque, translucent, or perforated at various points.

Water is a dynamic element along the periphery of the central courtyard. It flows through cascades that fall into a rock landscape that is formal in some areas, organic in others. These water and rock components exit either side of the structure, leading the water flow into existing natural swales.

Three exhibition pavilions that radiate from the central courtyard culminate the visitors' travel path. All three sit over rock-clad podiums. Pivot doors along their perimeters open completely, providing a total integration with the tropical forest beyond. ❖



Elevated pedestrian bridge exemplifies meeting of natural and built environments. Photograph: Max Toro



Night lighting highlights contrast between natural setting and formal elements of the structure. Photograph: Max Toro

Architect: Sierra Cardona Ferrer

Principals in charge: Luis S. Sierra, AIA, Segundo Cardona, AIA

Project Architect: Luis Estevez, AIA

Site Planners & Landscape Architects: Edward D. Stone, Jr., and Associates

Structural Engineer: José Espinal Vazquez

Civil Engineer: EBP Design Group

Mechanical Engineer: Jorge Torres-López and Associates

Electrical Engineer: Leonardo Vidal, P.E.

General Contractor: Redondo Construction Corp.

Construction Inspection: Díaz & Mayor Corp.

Owner: U.S. Department of Agriculture, Forest Service, Caribbean National Forest, Southern Region

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VIEWPOINT

Green by Design

Daniel Williams, AIA

Our society is living beyond its means. We are about to dispossess the earth of capital assets in the space of a few lifetimes through patterns of exploitation. These patterns are devastating the natural environment upon which we depend for our long-term survival.

Architects for Social Responsibility

If architecture in the 20th century was about designing a "machine for living," then in the 21st century it may be about designing "organisms for living."

"Sustainable" was defined by the World Commission on Environment and Development in 1987 as "meeting the needs of today without compromising the ability of future generations to meet their own needs." To design for the future we need to look at the processes of nature and how our designs can fit and connect within that larger framework. An "organism for living" would act to supply, store, and renew resources and to clean and distribute waste products. It would provide a basis for creating better communities. As a nation we can ill afford to design buildings that last less than 20 years prior to their journey to the landfill.

Design is problem solving. While the Boyer Report regarded architectural education as superior for problem solving, it found other areas lacking. One central deficiency mentioned in particular was creating communities. In the truest sense of that term, the "communities," we need to create will sustain all creatures as well as all resources.

In the design and construction of communities, the process of *designing* must incorporate the simple understanding of the "free work" of natural systems. The basis of this approach would begin with an understanding of the biological forces and workings within

our home regions. By understanding the cycling within the human and natural systems and creating designs that make connections within and/or among those cycles, we can increase the urban efficiency and, consequently, increase sustainability, for future generations. Bioregionalism is just such an approach.

According to AIA Florida Committee on Environment and Energy, "*Green Design is the art of solving problems in a manner that will minimally impact the resource base before, during and after the manufacturing/construction process. In addition, the process and materials must be useful, have long term benefit, and be able to be beneficially returned to the bioregional cycle.*"

There are efforts in the state that signal our future in the profession—the Green Materials Conference, the South Florida Sustainable Building Conference by the Dade County Coalition, the Green by Design Awards Program, are some examples. The Florida Design Initiative's online newsletter, *e-online*, produced at Florida A&M University's School of Architecture, is a national model for environmental information—let's use it.

Bioregionalism entails the designing of regions, watersheds, transportation systems, sustainable farm communities, liveable neighborhoods, and viable economies that support and are supported by sustainable natural energies. This

means designing—or redesigning—urban and agricultural systems that run off less fossil fuel and have functional connections to the natural systems.

Water and energy are the defining resources of development. Yet as development occurs we are paving over recharge while exponentially increasing the demand. Although we have ample rainfall, we have insufficient water. How do we design for watershed protection? It goes

The earth belongs to the living. No man may by natural right oblige the lands he owns or occupies, or those that succeed him in that occupation, to debts greater than those that may be paid during his own lifetime. Because if he could, then the world would belong to the dead and not to the living.

**Thomas Jefferson,
Architect**

without saying that the Sunshine State garners enough solar energy to be energy sufficient. How do we design to maximize the use of this sustainable energy?

We owe it to ourselves, to our children, to our region, to be

more efficient, more sustainable, more intelligent in our mission. By designing our buildings, our communities, and our regions to collect and connect such vital natural resources, we can start taking control of their protection.

We are faced with an exceptional opportunity. The vision and design of our region as part of a larger environment must start with a deep understanding of natural forces and resources and how they work. Applying this knowledge, then, is an important step in establishing responsive and responsible structures. Yes, it will mean additional education: about green materials, photovoltaics, off gassing, performance specifications, building commissioning, passive heating and cooling systems, ecology, and climatic design principles.

Part of the challenging future is that virtually every existing building needs major design work to make it function energetically and efficiently for the next millennium. As architects and planners, it is our duty to learn the systems and to provide sustainable solutions. Contractors, engineers, and others are busily attending workshops and conferences on important green issues. Architects must not stay at home. It is time to expand our overworked minds in this direction. If not, in the next century we will doubtless find ourselves griping about our demise.

The rewards can be great. Ultimately, it will mean additional business and leadership opportunities. It is also the call of architects. Who else is better equipped? ❖

Architect and planner Daniel Williams, AIA, chairs AIA Florida's Committee on Environment and Energy, as well as serving on the Dade Green Coalition Board and the City of Miami Urban Development Review Board.

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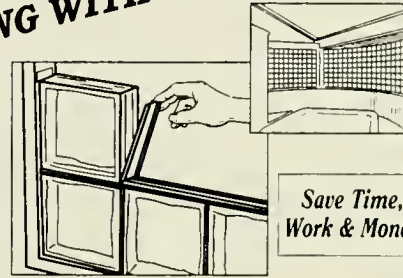
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VIEWPOINT

Tropical Design

By Cooper Abbott

Design in Florida and the Caribbean should make the most of the natural environment, incorporating the tropics' unique character and natural changing patterns in the creation of quality spaces. The salubrious climate, seasonal changes of sun angle from summer to winter, daily breeze cycles of the coast, and ever-changing patterns of the sky can be used as dynamic raw materials in the architecture of our region.

Tropical design offers unique opportunities: a blending of interior and exterior space, a fluidity of interior volumes, and openness to the landscape not possible to the same degree in other climates. With these potentialities, however, come specific responsibilities: The downside of our sun-drenched, breeze-filled tropical weather is hurricanes and flooding. While the tropics is one of the earth's most beautiful ecosystems, it is also one of the most fragile. From beach erosion to Red Tide to deforestation, the tropics is the earth's hot spot of environmental sensitivity.

Florida and Caribbean design is at a crossroads in its identity. Much of what is being built bears little relation to the environment of which it is a part, opting instead for vague Disneyesque-historicist references; the unique nature of tropical life is not considered. Ever-improving technological systems have allowed this movement away from consideration of natural site factors with troubling results: Not only do many buildings bear no relation to their site, but the technological systems themselves are putting increasing loads on the carrying capacity of these fragile environments.

Over time, different practical strategies for living in Florida and the Caribbean have developed, each with its unique solution to environmental factors. The methods employed have been diverse as have the physical appearances—the thatched roofed, open-air Seminole chikee; the thick-walled plantation house with many windows; the Caribbean house with deep porches



Child Care Center, Sarasota Memorial Hospital, Carl Abbott FAIA. Large windows admit natural light, allow visual surveillance for safety. Tall central space allows hot air to rise. Windows and doors open for cross-ventilation. Photograph: Cooper Abbott

and a central stairwell. These three examples are all formally quite different in their articulation of space, their use of materials, and their appearance, yet all are intrinsically tied to the climate and environment. It is this relationship within the realities of the tropical environment that ties these diverse design approaches, not a preconceived formalism. If our present architecture can focus on these roots rather than on facades and barrel-tile roofs, encouraging benefits in variety and improved operation could result.

A 1994 child care center project in Sarasota by Carl Abbott Architect FAIA serves as an example of how some of these elemental environmental design factors can be applied. At the heart of the project was the need to create a space that would interest and challenge young children. The solution was to har-

ness the natural environment, with its constantly shifting patterns, to provide actively changing elements across daily and annual cycles in a space that would house supportive and educational programs.

Like the Plantation-era Gamble Mansion in Manatee County, this modern child care center is oriented to the sun's southern declination. In the days before electric power, this was an important consideration; in these days of energy conservation, it still is. Extensive use of glass on the southern elevation opens the building to the surrounding site and play areas, minimizing the distinction between inside and outside while maximizing ease of observation throughout the building—a key safety feature.

The tall, bright form of the central room allows hot air to rise and ventilate, similar in function to the central stairwells in

the old island houses. Doors and windows open to allow cross-ventilation, and ceiling fans provide supplemental air movement, whether fresh air or air-conditioning. The commercial kitchen takes the logical step of orienting its heat-generating functions away from the main interior spaces. And as anyone who has ever visited the Gamble Mansion's detached kitchen in the summer can attest, that can be quite a heat load.

Functionally, too, the building is split into sections, each able to control its own interior environment by means of cross-ventilation, fans, or air conditioning. This arrangement also allows maximum control of student activities, focused learning, acoustic control, and privacy.

Extensive use of outside spaces is made possible using plasticized canvas shade-kites, which, chikee-like, give shelter from sun and rain with maximum openness. These sheltered areas, exposed to the surrounding natural environment, provide healthful and comfortable teaching and play areas. The landscape is brought in as a functional element of the design where a large oak and other trees offer shade and, through their respiration processes, natural cooling—an old island trick applied in a modern context.

While these are just a few examples from a single project, it should be evident that practicing Florida and Caribbean architects can find ways to improve their responses to the tropical environment. Through investigating practical designs of other times and other places, they can meet the needs of today and tomorrow by drawing on successful traditions of the past. ❖

Cooper Abbott is a planner and designer with Carl Abbott FAIA Architects/Planners in Sarasota, specializing in environmental design and child-care environments. While a Fulbright Fellow in Western Samoa he was accorded the "Fiame" chief title on the island of Manono.



Long porches provide shelter from sun and rain, extending usable outdoor spaces. Photograph: Steve Brooke

INDEX TO ADVERTISERS

Buyers' Guide

Architectural Photography Architectural Photography Inc.	25
Architectural Rendering Genesis Studios, Inc.	OBC
Artificial Thatched Roofs Tropic Top/Symbold	20, 26
Building Products Aluminum Services	28
CADD Intergraph Corp.	23
Cisterns American Cistern	26
Claims Control Associated Cost Engineers	20
Construction Claims Project Development International, Inc.	25
Construction Management Project Developmejnt International, Inc.	25
Continuing Education Trus Joist MacMillan	4
Cost Estimating Associated Cost Engineers	20
Design Software Intergraph Corp.	23
Doors & Windows Window Classics Corp.	26
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45-26

25

INDEX TO ADVERTISERS

Buyers' Guide

Glass Blocks
Glass Masonry 23

Healthcare Insurance
Preferred Choice 4

Hurricane Protection-Doors & Windows
Exeter Architectural Products 26

Hurricane Shutters
Exeter Architectural Products 26

HVAC
Florida Natural Gas IFC

Insurance
AIA Trust 27
Collinsworth, Alter, Nielson, et al 20
Sedgwick of Florida, Inc. 23
Seitlin & Company Insurance 2
Suncoast Insurance Associates, Inc. 2

Lighting & Bath
Farrey's 1

Marvin-Windows & Doors
Window Classics Corp. 26

Natural Gas
Florida Natural Gas IFC

Plumbing
American Cistern 26

Professional Liability
Collinsworth, Alter, Nielson, et al 20
Sedgwick of Florida, Inc. 23
Seitlin & Company Insurance 2
Suncoast Insurance Associates, Inc. 2

Project Scheduling
Associated Cost Engineers 20

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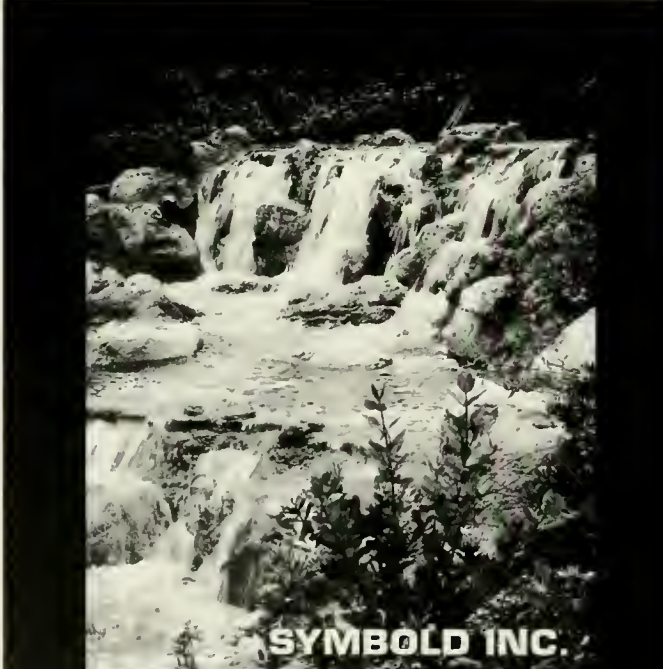
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Risk Management
 Sedgwick of Florida, Inc. 23

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Roofs/Artificial Thatch
 Tropic Top/Symbold 20, 26

Spiral Stairways
 American Ornamental Corp. 25

Stone
 William M. Wood Company IBC

Upholstery Fabric
 Carnegie Fabrics 28

Wall Fabric
 Carnegie Fabrics 28

Waterfalls/Ponds & Rock Formation
 Tropic Top/Symbold 20, 26

Window Protection
 Exeter Architectural Products 26

Windows & Doors
 Ricketson Sash & Door
 Company Inc. 4
 Window Classics Corp. 26

Wood Windows & Doors
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AIA Trust	27
Aluminum Services	28
American Cistern	26
American Ornamental Corp.	25
Architectural Photography Inc.	25
Associated Cost Engineers	20
Carnegie Fabrics	28
Collinsworth, Alter, Nielson, et al	20
Exeter Architectural Products	26
Farrey's	1
Florida Natural Gas	IFC
Genesis Studios, Inc.	OBC
Glass Masonry	23
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Masterpiece Tile Company	20
Preferred Choice	4
Project Development International, Inc.	25
Ricketson Sash & Door Company Inc.	4
Sedgwick of Florida, Inc.	23
Seitlin & Company Insurance	2
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Tropic Top/Symbold	20, 26
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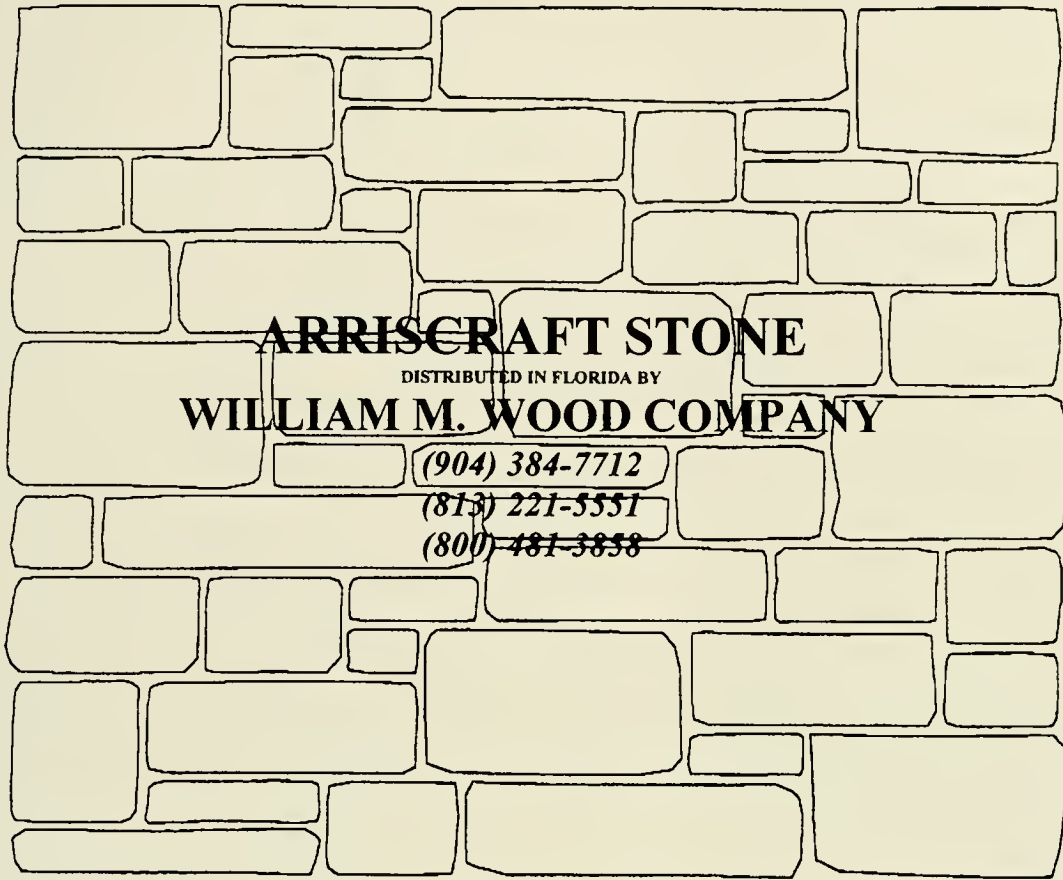
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CONTENTS



Fall 1997
Vol. 44, No. 3

Cover:

Drysdale Residence, Atlantic Beach,
Photograph: George A. Cott,
Chroma, Inc., 1997 AIA Florida
Architectural Photographer
of the Year

1997 Awards for Excellence in Architecture

Firm of the Year

8

Donald Singer Architect, P.A. is honored for excellence in design, education, and service to the profession and the community.

Awards for Excellence in Architecture

Spillis Candela and Partners' Martin and Pat Fine Center for the Arts at Miami Dade Community College, Kendall Campus, enhances all the programs it houses.

12

Architects Design Group's philosophy of green design takes on a colorful twist for this Orange County Landfill Operations Facility.

13

Rodriguez and Quiroga Architects Chartered built in lake views and a fitness center for student residents of this Lynn University Dormitory.

14

Cantilevered porches of the Drysdale Residence, by William Morgan Architects, rise above the treetops and face the sea.

15

Donald Singer Architect's diagonal plan for the Brody Residence on Star Island creates dynamic spaces inside and out.

16

Test of Time

10-year: George F. Reed, FAIA, A House Among the Trees, Miami.

20

25-year: Spillis Candela and Partners, Miami Dade Community College, Miami.

21

25-year: Augusto Gautier, AIA, and Hector Llenza, AIA, Pine Grove Apartments, San Juan, (AIA Puerto Rico award).

22

Unbuilt Designs

26

Atlantic House, Key Biscayne, Castineira + Axioma_3 Architects; Tampa Police Department District Substation, Tampa, Alfonso Architects Inc.; Hillsborough Community College Public Service Technology Building, Ybor City Campus, Tampa, Flad & Associates Inc. and Alfonso Architects Inc; Windsor Town Center, Vero Beach, Scott Merrill, AIA.

Departments

Editorial

3

News

4

New Products

6

Viewpoint

by George A. Allen, Hon. AIA

28



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64-26

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Published by

Dawson Publications, Inc.
2236 Greenspring Drive
Timonium, Maryland 21093
(410) 560-5600 (800) 322-3448
Fax: (410) 560-5601

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Florida/Caribbean Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned by the Association, a Florida Corporation, not for profit. ISSN-0015-3907. It is published four times a year and distributed through the Executive Office of the Association, 104 East Jefferson St., Tallahassee, Florida 32301. Telephone 904/222-7590.

Opinions expressed by contributors are not necessarily those of AIA Florida. Editorial material may be reprinted only with the express permission of *Florida/Caribbean Architect*.

Single copies, \$6.00; annual subscription, \$20.33. Third class postage



In selecting this year's Awards for Excellence in Design, jury members seemed attracted by time-honored concepts such as simplicity, clarity, sense of place, and the practical ways in which people experience a building. Award recipients featured in these pages include Unbuilt, Excellence in Design, Test of Time, and Firm of the Year. Design Awards Committee Chair, Peter Hepner, AIA, and Rick Rowe, AIA, did an outstanding job of organizing, selecting, and assembling juries.

Jurors Robert McCarter, AIA, D.E. Holmes, FAIA, and Frank Lupo, AIA, meeting in Tampa to review Unbuilt projects, made four selections. They liked Scott Merrill, AIA's Windsor Town Center (Vero Beach) for its appropriation of Greek forms and beautiful pencil drawings. Castineira + Axioma_3 Architects' sophisticated design for Atlantic House (Key

Biscayne) "has the presence to hold its own" in a mixed-dwelling suburban neighborhood, they said. Jurors appreciated the way Alfonso Architects' non-institutional design for the Tampa Police Department District Substation reaches out to the neighborhood. For the Public Service Technology Building, planned for Hillsborough Community College's Ybor City campus, Flad & Associates and Alfonso Architects related to neighboring structures in the historic district by juxtaposing quiet elevations with industrial forms, noted jurors.

A New York jury, including Thomas Phifer, AIA, Cary Tamarkin, AIA, Kenneth Frampton, and Victoria Meyers, selected five projects to receive Awards for Excellence. Two contemporary residences designed to capture incredible local views took honors: Donald Singer Architect's Brody Residence, off Miami Beach, with its intricate geometry, and William Morgan Architects' Drysdale Residence, with its cantilevered porches above the tree-line. Projects at two universities, one public, one private, were selected. Juror's applauded Spillis Candela and Partners' Martin and Pat Fine Center for the Arts, on Miami Dade Community College's Kendall Campus, for the sculptural quality of its exterior stair-towers and ground-floor plaza. The clean lines, high-functionality, and low-maintenance aspects of Rodriguez and Quiroga Architects Chartered's Lynn University Dormitory, Boca Raton, also appealed to jurors. Rounding out this group is Architects Design Group's totally "green" Orange County Landfill Operations Facility, in Orlando, which jurors called "an American high-tech building of real conviction."

Test of Time jurors Mark Hampton, FAIA, Donald Singer, FAIA, and Suzanne Martinson, AIA, selected two Miami projects. Chosen were George F. Reed, FAIA's House Among the Trees (1979), and Miami Dade Community College, master-planned in 1967 by Spillis Candela and Partners. Also included here is the Puerto Rico chapter award recipient in this category: Pine Grove Apartments, in San Juan, designed in 1960 by architects Augusto Gautier, AIA, and Hector Llenza, AIA.

The 1997 Firm of the Year is Donald Singer Architect, which, for more than 30 years has set an example of integrity and principled design. The jury that selected the Fort Lauderdale firm included Carl Abbott, FAIA, Steven Gift, AIA, Joe Chillura, Chuck Sackett, and Thomas Hammer, AIA.

Awards were presented at the 85th Summer Convention in Orlando, on August 9. We also salute the following Public Award winners: Walter Q. Taylor, FAIA, Award of Honor for Design; Hon. Nancy Liebman, Bob Graham Honorary AIA Architectural Awareness Award; John P. Tice, AIA, Hilliard T. Smith Community Service Award and Silver Medal; S. Keith Bailey, AIA, Anthony L. Pullara Memorial Award; and George A. Cott, Chroma, Inc., Architectural Photographer of the Year.

Wrapping up this issue is a Viewpoint by George Allen, who leaves AIA Florida after eighteen years as Executive VP. George will jog a few memories as he recalls "how I learned to spell architecture." MB

Florida/Caribbean Architect serves the profession by providing current information on design, practice management, technology, environment, energy, preservation and development of communities, construction, finance, economics, as well as other political, social, and cultural issues that impact the field.

Shalley Assumes AIA Florida Post

R. Scott Shalley became AIA Florida's new Executive Vice President on August 1. The Florida State University graduate holds degrees in Political Science and Business. He is a native of Fort Myers. Since 1993 he has served as Executive Vice President of the Florida Psychological Association.

In 1988 Shalley began his affiliation with the FPA. He was Director of Governmental Affairs prior to assuming the role of Executive Vice President. During his tenure he acted as FPA's primary spokesperson on legislative and administrative issues and was Managing Editor of its publication, *The Florida Psychologist*.

Under Shalley's leadership, FPA experienced steady growth in membership, non-dues revenues, and convention attendance, as well as a notable rise in political effectiveness. The Association also initiated a number of new and profitable member benefits.

"It is an honor to be joining AIA Florida," said Shalley, "It will be my focus to ensure that the Association provides members with a tangible return on their dues investment. Through strong legislative representation and increased member services, AIA Florida can continue to serve as the voice of all Florida architects."

A resident of Tallahassee, Shalley is an avid golfer and fisherman. In addition to service on the Board of Directors of the Florida Society of Association Executives, he is a member of the Board of Trustees of two juvenile treatment facilities and a Deputy Supervisor of Elections for Leon County.

1998 Honor Awards Presented in Orlando

The 1997 Public Honor Awards were presented at the 85th Summer Convention in Orlando, on August 9. AIA Florida President John A. Cochran, Jr.,

AIA, and Immediate Past President Bill Blizzard, AIA, made the presentations.

Walter Q. Taylor, FAIA, Chairman and CEO of KBJ Architects, Jacksonville, received the Award of Honor for Design in recognition of his consistently excellent work over a 30+ year career. Taylor's approach to design continues to reflect a concern for architecture's impact on the public, and demonstrates how quality design can benefit the public welfare. Examples of architectural designs Taylor has led include airport passenger terminals in Orlando, Jacksonville, Savannah, and San Juan; numerous special exhibitions for the Jacksonville Art Museum; Barnett Bank of Tampa headquarters; and the Federal Reserve Bank of Atlanta, Jacksonville branch.

Hon. Nancy Liebman, Commissioner, Miami Beach, received the Bob Graham Honorary AIA Architectural Awareness Award, given to a nonarchitect who promotes design excellence in the community. The award recognizes her 15-year effort to preserve the architectural heritage of Miami Beach's historic districts.

John P. Tice, AIA, president of Bullock-Tice Associates, Pensacola, received the Hilliard T. Smith Community Service Award and Silver Medal. Through extensive volunteer and community service over many years, Tice has used his leadership abilities to affect wide-ranging issues, from day care to zoning.

S. Keith Bailey, AIA, of Helman Hurley Charvat Peacock, Maitland, received the Anthony L. Pullara Memorial Award, honoring his dedication to the profession of architecture. Last February the National Grassroots Conference recognized his outstanding contribution to government affairs, noting his leadership in opposing the Florida Board of Professional Engineers' bid to allow engineers to design buildings for human habitation.

George A. Cott, Chroma, Inc., was named Architectural Photographer of the Year. Since 1981, he has helped AIA architects record their work, producing superb images that capture the essence of these homes, offices, and public buildings.

Bronze Medals for academic and extracurricular excellence were awarded to four top students in the state's schools of architecture. They were Karen Bala, University of Florida; Reginald Cox, Florida A&M University; Celine Hardan, University of Miami; and Jason Westrope, University of South Florida.

New AIA Florida Officers

Debra Lupton, AIA, Orlando, was elected First Vice President-Elect of AIA Florida during the recent Annual Meeting in Orlando last month. The first woman to hold that office, Debra will assume the presidency of the State Association in 1999.

Elected Vice President for two-year terms were William Bishop, AIA, Jacksonville, and Miguel A. (Mike) Rodriguez, AIA,

Miami. Angel Saqui, FAIA, Miami, was elected to a three-year term as Regional Director, succeeding Henry Alexander as the Florida/Caribbean Regional representative on the AIA Board of Directors. They will assume office January 1, 1998.

Current President-Elect, Roy Knight, FAIA, Tallahassee, will assume the office of President for 1998 on January 1. Vivian Salaga, AIA, Tampa, will fulfill her two-year term as Secretary-Treasurer, as will Keith Bailey, who will complete his two-year term as Vice President. John Tice, AIA, Pensacola, will become Senior Regional Director, fulfilling his three-year term on the AIA National Board of Directors.

President's Awards

AIA Florida President John R. Cochran, Jr., AIA, presented Miguel A. (Mike) Rodriguez, AIA, Miami, and Florida State Senator Charles W. Clary, AIA, Destin, with President's Awards for their exceptional service to the profession and AIA Florida during the past year.

In presenting the awards, Cochran recognized Rodriguez



AIA Florida Presidents present, past, and future, honor George and Becky Allen at the convention in Orlando. From left, 1997 President John R. Cochran, Jr., 1998 President-Elect Roy Knight, former Executive Vice President George Allen, Becky Allen, 1996 President Bill Blizzard, and 1999 President-Elect Debra Lupton.

NEWS

for "working closely with AIA at every level, for the betterment of us all." Senator Clary, said Cochran, "has taken an active role in our government, set a high example for our membership, and provided some very real input at our state's highest levels on design and construction matters." A special caricature of Clary, drawn by Ernest Straughn Sr., was presented to him along with his award certificate.

University of Florida Names Award Recipients

The University of Florida each year recognizes members of the profession for their outstanding contributions. I.S.K. (Keith) Reeves, AIA, a 1964 graduate, president of Architects Design Group, Inc., Winter Park, received the Distinguished Architecture Alumni Award. Jan Abell, FAIA, Tampa, architect and visiting scholar at the university last year, received the Distinguished Service Award. Peter Hepner, AIA, a 1982 graduate and partner in Holmes, Hepner and Associates, Tampa, received a Young Architects Design Award.

died August 8th, at age 78, in New York.

Rudolph, who became internationally known through his exquisite ink drawings and completed landmark buildings in Sarasota, went on to chair the Department of Architecture at Yale University from 1958 to 1965. After leaving Yale he lived and practiced in New York City, designing numerous projects ranging from single-family residences to high-rises and megastructures around the world. In 1994 AIA Florida recognized his architectural achievements by presenting him its Gold Medal.

Some of his landmark projects still standing are the Healy "Cocoon" Cottage (1948-50), the Hook Residence (1951), and the Sanderling Beach Club (1951, placed on the National Historic Register in 1994), all in Siesta Key; the Walker Guest House (1952), Sanibel Island; the Hiss "Umbrella" House (1953), Lido Shores; Sarasota Senior High School addition (1960); and the Milam Residence (1960), Jacksonville.

Paul Rudolph dared to dream and successfully executed his architectural ideas as few 20th-century architects have been able to do. He was the "spiritual" leader of the Sarasota group of architects in the 1940s, 1950s,

and 1960s, which included Victor Lundy, Mark Hampton, Gene Leedy, Tim Seibert, and Jack West, among others. *Submitted by John Howey, FAIA, author of The Sarasota School of Architecture 1941-1966 (MIT Press).*



Linda and Rick Rowe, AIA, with retrospective honoring Rick's father, H. Dean Rowe, FAIA, founder of Rowe Architects, who died May 19, in Tampa. Shown at the August 9 Reception at the Orlando Convention, the 50-foot display featured photographs chronicling more than 30 years of architecture, professional activities, family, friends, and associates.

In Memoriam

Frederik C. Gjessing, AIA, died on February 15, 1997, at his home in Martinique. He had lung cancer. Born in 1918, in St. Louis, Missouri, his long career began in New York City after service in the U.S. Navy during World War II. As a designer for the U.S. National Park Service (1958-79) in San Juan and the Virgin Islands, he directed numerous rehabilitation and restoration projects, including fortifications and historic homes and plantations. Last December he was honored by the U.S. Virgin Islands Chapter of AIA for his lifetime of achievement in preserving the region's architectural heritage.

Paul Rudolph, one of Florida's best known architects in the 1950s, 1960s, and 1970s,

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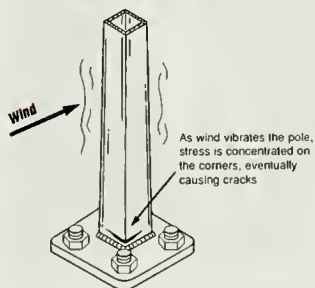
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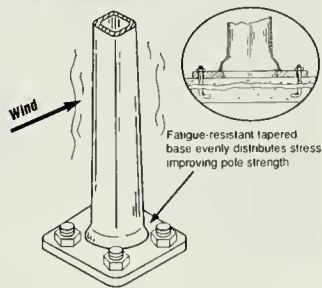
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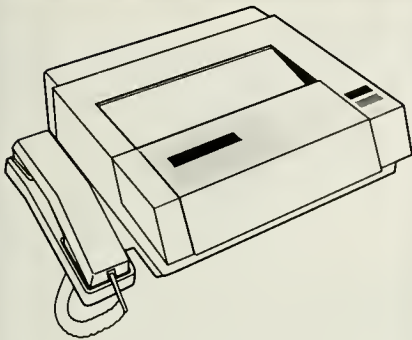


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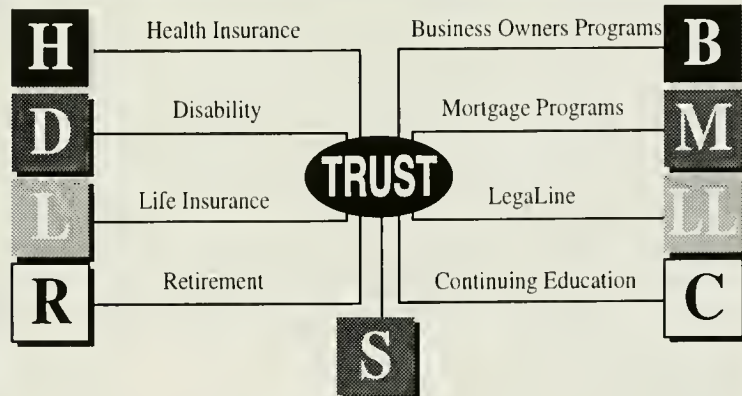


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64-10



Sharing a Dedication to Architecture

Donald Singer Architect, P.A.

Leafing through a firm history of Donald Singer Architect, one can't help but notice a common design thread. There's "a look," a disarming clarity, an essential ideal that reaches through the pages chronicling the firm's 30+ years. It is apparent, as colleagues and critics aptly note, that Donald Singer Architect shapes space; Don Singer has an eye. In project after project, the firm has created urbane, dynamic, harmonious, appealing modern spaces for living, learning, and working.

It was in 1964, the year Don Singer established the firm, that he designed the four-family dwelling in Fort Lauderdale that earned him his first AIA Florida Honor Award and national attention. Like this project, most of the early commissions were modest residences, clean-lined and spare, with a common denominator of "orderly and meaningful space." Also like this project, they still are handsome, viable homes in the 1990s.

Then as now, his was a modernist style laced with practicality. Although since the late 1970s the firm has distinguished itself with larger, public projects as well, it maintains a commitment to residential design. The Brody Residence is featured in these pages, having garnered a 1997 Award for Excellence.

Many Singer projects grace the South Florida urban landscape, functional structures—warehouses, shops and offices, a country club, apartments—often of concrete, always of unexpected refinement. Following the phenomenal 1979 success of downtown Fort Lauderdale's City Park Municipal Garage, the Singer firm received commissions for larger public and commercial projects, including the singular Fire Prevention Bureau, the Coral Springs Civic Center, prototype elementary and middle schools (to date implemented nine and eight times, re-



Left to Right: Teen Woon, Carolina Garcia, Craig Barry, Jenifer Johnson, Donald Singer, Michael Goldy, Roger Lebeda, Elaine Singer, Pete Leiser. Photograph: Ed Zealy

spectively), branches for the California-based World Savings & Loan Association (ten, so far), and, currently, a 5000-space parking facility for the Fort Lauderdale-Hollywood airport.

In each case, the deceptive

simplicity that seems to mark Singer work grows out of a practical solution—adapting to a difficult or interesting site, capturing a view, protection from the

sun or the elements, the need for security, the ability to attract downtown development, the creation of openness or privacy, or just the opportunity to cast an arresting space or shadow. The result is architecture as art.

hance the daily lives of people in the community. They don't shock. Rather they offer elegant spaces, soft natural light, natural ventilation, with the added surprise of a sharply cropped view through a roof or an open corridor.

Singer's long list of design honors and publications is paralleled by a longer list of community activities. Since the 1960s he has taken a leadership role in local development issues and projects, and he has stayed active in state and local AIA functions and on industry advisory boards. In 1984 Don Singer received AIA Florida's highest tribute, the Award of Honor for Design, and in 1985 he was inducted into the College of Fellows.

The firm welcomes interns from schools in and outside of Florida. And Singer frequently takes opportunities to address student and community groups to promote architecture and the profession.

JURY: *This firm's accomplishments are a wonderful balanced representation of what the profession can provide in the way of value and service. It was quite clear...that the firm is equally committed to professional as well as design excellence. This firm's years of generous service to the profession, education, and community are clearly attributes that younger firms should model themselves after for generations to come. Not only does the firm's work demonstrate an absolute integration of a disciplined architectural agenda that clearly solves its clients' needs, but it maintains a human quality that will certainly stand the test of time.*

simplicity that seems to mark Singer work grows out of a practical solution—adapting to a difficult or interesting site, capturing a view, protection from the

Not that Singer work has ever wanted for recognition, but appreciation of the firm's consistent excellence seems to be growing. Its structures support and en-



A shared dedication by individuals in the firm to "the creative potential that exists in architecture," has resulted in an average tenure of ten years. Like Singer, who throughout his career has maintained a continuing involvement in community and professional service, everyone in the firm follows suit.

Elaine Singer, is the firm's longtime (unpaid) administrator and bookkeeper. Singer also credits his wife and "best friend" with being "a great listener, a damned good critic with a great eye," and with raising the couple's two daughters "with her other hand." She also is active in the community arts scene, as is administrator Jenifer Johnson, with the firm since 1995.

Other long-term associates Craig Barry and Roger Lebida, AIA, have been with the firm 25 and 13 years, respectively. Barry, a Fort Lauderdale native and Singer's "confidant and right hand," is legendary, says Singer for his ability "to put a building together on paper." Lebida, who came to the firm as a student extern, is a skilled manager and active in AIA.

Wayne Jessup, AIA, with the firm from 1980 to 1988, recently returned as a project architect. His interests run toward the environment, including Florida Keys planning and preservation. Intern architects are Carolina Garcia, AIA, and Teen Woon. Garcia, a 1994 graduate of the University of Florida, received the Certificate of Merit awarded to the year's top graduate. Malaysian-born Woon, an eight-year veteran and currently a project manager, sings with the Gold Coast Opera, plays tennis, and speaks five languages. CADD operator and speed skating champion Pete Leiser, with the firm since 1990, kind of speaks another language—says Singer, "He was born with computer chips in his brain." Leiser skates to fund-raise for charity. Construction management and field work is the responsibility of

Michael Goldy, a chief of the Mohegan tribe and YMCA volunteer, and with the firm six years.

In 1964 Singer wrote:

Beauty is not a preconceived ideal, but rather the qualitative result of purposeful action. When we contemplate that thought, it follows quite naturally that standards of

beauty change as does life, a fact which many find difficult to acknowledge. Architecture must change in the same way for it is not taste, it is idea; it is not whim, it is reason; it is not mere decoration of function, it is anticipation of life. Anticipation—not imitation; that is what raises architecture to the level of art.

With such fundamental idealism and integrity, Don Singer has guided his firm in creating orderly, thoughtful centers amidst South Florida's explosive growth. Since 1964, Donald Singer Architect has set an example of principled design as well as a generous sharing with the community of its resources and intelligent spirit. ❖



Drysdale Residence, Atlantic Beach

William Morgan, FAIA

William Morgan Architects, P.A.

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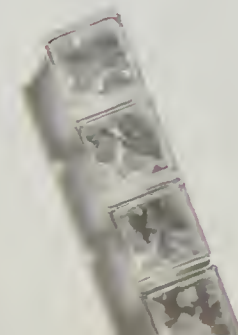
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Martin and Pat Fine Center for the Arts

Miami-Dade Community College, Kendall Campus
Spillis Candela & Partners, Inc.

The Martin and Pat Fine Center created a Western gateway to MDCC's growing Kendall campus. Dedicated last February, its two buildings, totalling approximately 100,000 sf, established a center for the arts and arts education on campus.

The smaller structure, formed from three cubes, contains studios and workshops. Two upper floors of the larger building house classrooms and additional studios. Below, at either end of the plaza level, the graceful curving entrances of the theater and art gallery and the sound engineering building are expressed as sculptural elements floating underneath the linear building. The open plaza has become a gathering space, where students walk through to nearby campus parking.

Precast concrete sunscreens covering east and west facades and extensive use of exterior stair towers add three-dimensional interest to this new campus focal point. ♦



A break between the buildings frames a new gateway into the campus. Photograph: Hedrieh Blessing/Nick Merrick

JURY: A straightforward but beautifully proportioned classic Neo-Corbusian format, clad in finely detailed precast elements over a reinforced concrete frame. An unusually convincing use of brise-soleil, rhythmically interrupted by powerfully sculptural staircases.

Architect:

Spillis Candela & Partners, Inc.

Principal in Charge:

Hilario Candela, FAIA

Project Director:

Jesus Cruz, AIA

Project Manager:

Jorge E. Iglesias, AIA

Project Designer:

Lawrence Kline

Project Architect:

Luis Moran, R.A.

Engineer:

Spillis Candela & Partners, Inc.

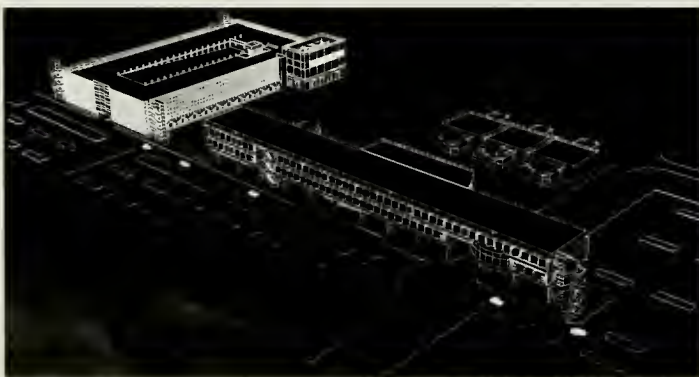
Construction

Administration:

James Koepp, AIA

Owner:

Miami Dade Community College, Kendall Campus



Stair towers express themselves by pulling away from the building. Photograph: Hedrieh Blessing/Nick Merrick



Orange County Landfill Operations & Maintenance Center

Orlando
Architects Design Group,
Inc.

Issues of environmental constraint and the practice of sustainable architecture influenced the design concept for this facility. The design results in minimal impact on the environment, uses recycled and recyclable materials, is energy efficient, and will have a useful life of 100 years or more.

This administration, training and equipment maintenance facility is the operations center for an experimental landfill. The building, as an extension of its delicate woods-and-wetlands site and the character of the landfill, utilizes color, form, and mass to define its various functions.

Conventional construction systems used include slab-on-grade, steel structural frame, single-ply roof, and insulated (recyclable) steel wall panels. Interior construction combines gypsum board and CMU partitions and an exposed ceiling. Floor, wall, and other finishes are made from recycled materials. ❖

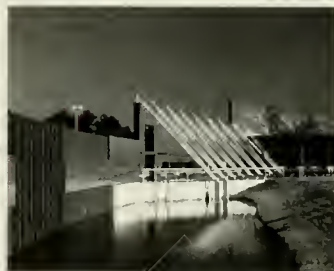


Colors reflect the immediate environment: green is the primary building skin, with accents of blue, red, and yellow, seen in bales of recycled waste materials at the landfill, used to define specific functional elements. Photograph: Kevin Haas

JURY: A spirited Neo-Constructivist treatment of a rather mundane, utilitarian program. The so-called "identity wall" is a compelling, spatial landscape/architectural feature...a brilliant exercise in high-tech, clip-on, polychromatic form. For once, inside and out, an American hi-tech building of real conviction.



Energy-efficient metal halide and skylights illuminate operations and maintenance areas for heavy equipment. Photograph: Kevin Haas



Identity wall defines entrance and boundary. Photograph: Kevin Haas

- Architect:**
Architects Design Group, Inc.
- Principals in charge:**
I.S.K. Reeves V, AIA,
Kevin Ratigan, AIA
- Design Team:**
I.S.K. Reeves V,
Kevin Ratigan, AIA,
Steve Langston, AIA
- Interior Design:**
Architectural Interiors, Inc.,
Susan LaTorre
- Landscape Architect:**
Bellamo-Herbert &
Company, Inc.
- Structural Engineer:**
Paul J. Ford & Company
- Civil Engineer:**
Brindley Pieters &
Associates Inc.
- Mechanical/Electrical Engineer:**
IMDC
- General Contractor:**
G.H. Johnson
- Ecological Consultant:**
Lotspeich & Associates, Inc.
- Owner:**
Orange County Board of
Commissioners



Lynn Residence Center

Boca Raton
Rodriguez & Quiroga
Architects Chartered

Designed to be integrated within a university campus developed during the 1960s, this three-story dorm incorporates all the efficiencies of the 1990s. Responding to a program requiring 72 dormitory units, a wellness center, and a modest construction budget, the architects created a simple bar-type building. By fracturing the building envelope, they expressed the diverse building functions.

Dormitory units are textured with window walls (that front on a lake) combining fixed aluminum, spandrel, and translucent glass panels with operable vision glass windows. In contrast, the public areas are treated with glass block.

Dormitory units are textured with window walls (that front on a lake) combining fixed aluminum, spandrel, and translucent glass panels with operable vision glass windows. In contrast, the public areas are treated with glass block.

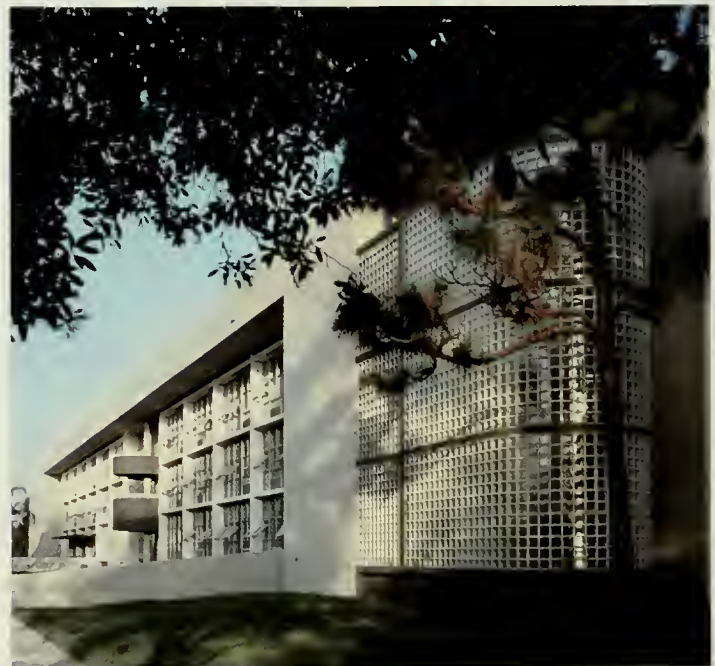
Practical and low-maintenance, the building is connected to an existing central chilled water plant which cools the lobbies, fitness center and other public areas. The clean lines of this concrete framed structure are finished with painted stucco. ❖

JURY: A delicate Neo-Corbusian piece together with light constructivist dogleg staircases at the corners, volumetrically emphasized through glass block cladding. A simple plan to the point of being schematic, but still producing an exceptional student dormitory.

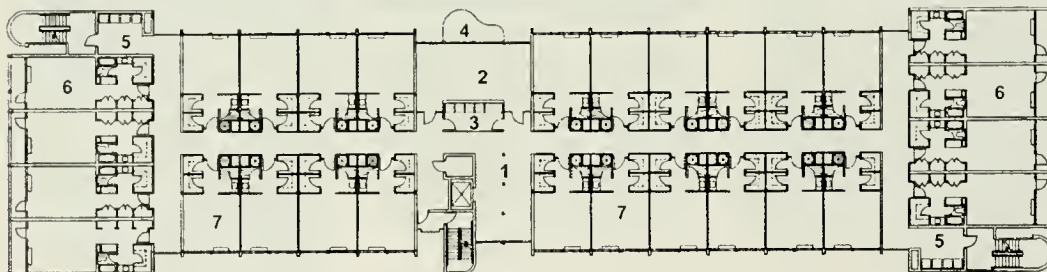


Dormitory units feature lake views through textured window walls that include operable windows. Photograph: Patricia Fisher

- Architect:**
Rodriguez & Quiroga
Architects Chartered
- Principal in charge:**
Raul L. Rodriguez, AIA
- Project Architect:**
Ivan Bibas
- Project Team:**
Raul L. Rodriguez, AIA,
Antonio M. Quiroga, AIA,
Ivan Bibas, Carl Penland,
AIA, Miguel Perez
- Structural Engineer:**
Donnell DuQuesne &
Albasia, P.A.
- Mechanical/Electrical
Engineer:**
McDowell Engineering
Consultants
- General Contractor:**
Edward J. Gerrits, Inc.
- Owner:**
Lynn University



Glass block treatment designating public areas punctuates corner and lights interior stairwell. Photograph: Patricia Fisher





Drysdale Residence

Atlantic Beach
William Morgan
Architects, PA

Elevated, fourth-floor family living space gave the owners of this hurricane-resistant home their ocean view. Cantilevered porches visually extend the living, dining, and kitchen areas, while broad overhangs minimize glare and protect the balconies from blowing rains and summer showers. Limited windows on the two lower, bedroom floors enhance privacy and provide ventilation.

Two plywood-sheathed, wood frame towers support the platforms for three floors above grade, comprising 1630 sf. Glass blocks introduce daylight into the towers. Rafters spaced on alternating centers impart a distinctive scale to the interior spaces.

Building materials recall those of area seaside cottages, with natural finishes of cedar shingles and southern yellow pine finding their complement in painted white walls, railings, and cabinets. Minimizing the building's footprint allowed for tree preservation on the 60 x 125 foot lot. ❖



Sheltered porches extend elevated living, dining, and kitchen areas to incorporate surrounding land- and seascapes. Photograph: George A. Cott, Chroma, Inc.

Architect:

William Morgan
Architects, PA

Principal in charge:

William N. Morgan, FAIA

Landscape Architect:

Janet O. Whitmill

Structural Engineer:

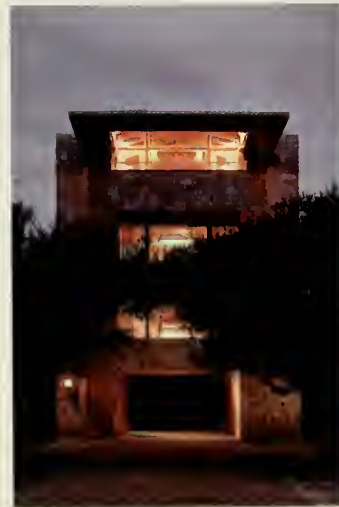
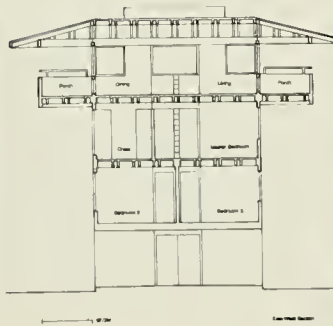
Bill Simpson, P.E.

Contractor:

Cornelius Construction
Co.

Owners:

Mr. and Mrs. Charles E.
Drysdale



Limited north and south fenestration gives privacy from neighbors, while east and west faces open to light and views through the trees. Photograph: George A. Cott, Chroma, Inc.

JURY: *This has a strong gestalt that depends upon cantilevered balconies and roofs and is strengthened by the iconic use of fenestration on axis, including a single vertical strip of glass blocks. The house takes full advantage of a restricted suburban site by elevating the living space clear of the trees. There is a generous entry from the carport and overall cross axial energy reminiscent of Frank Lloyd Wright.*



Brody Residence

Miami Beach

Donald Singer Architect,
P.A.

Located on Star Island, at the eastern end of the MacArthur Causeway (connecting Miami Beach and the city), the site of this home is truly one of Miami's most dramatic. The design was driven in large part by the desire to capture the spectacular views of the city skyline and Biscayne Bay.

A 24-foot square grid was used to create a series of interlocking spaces that step back as they progress across the site, allowing each area to capture the "drop dead" view of the city. The west-facing porch shades an expanse of glass open to the water, and the concept is reinforced in the details.

The structure is concrete masonry placed in running bond in two colors, with concrete beams exposed inside and out. Double wall construction features a highly efficient insulating core, and a grid of laminated wood beams with wood decking, also highly insulated, form the roof. The grid concept extends into the site, creating a structural continuity with the house and a visual extension that unites house, site, and city. ♦

Architect:

Donald Singer, Architect,
P.A.

Principal in charge:

Donald I. Singer, FAIA

Landscape Consultant:

McLean & McLean

Consulting Engineer:

Donnell, DuQuesne &
Albasia

General Contractor:

Kellerco

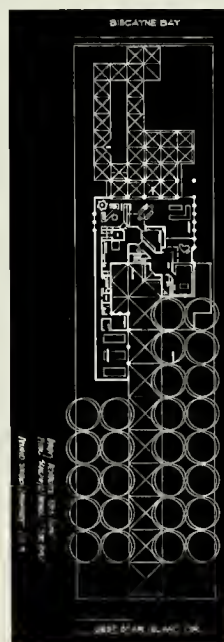
Owner:

Dr. and Mrs. Lawrence
Brody



Interlocking spaces step back as they progress across the site.
Photograph: Ed Zealy

JURY: Exceptional among all the domestic entries for establishing a close geometrical modular format hieratically linking the site plan order to the volumes of the house itself...this house displays a rigorous set of fair-faced elevations both inside and out. These elevations are carefully orchestrated from a material standpoint, ringing the changes between coursed concrete blocks of different colors and incised concrete beams. This orchestration combined with the geometry creates a dynamic, sensitively proportioned internal space.



Alternating courses of gray and tan block accentuate geometry inside and out, here create a dynamic frame. Photograph: Ed Zealy



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A House Among the Trees

Miami, 1979

George F. Reed, FAIA

Since 1979 this suburban tropical house has served its owners well. Four broad, wood-shingled roofs help define a modular compound secured by a continuous masonry wall. Separate spaces for the parents, children, and a family kitchen-dining-living area open into a common central courtyard. The interior walls facing the courtyard are linked by a plexiglass-covered wood trellis, with doors that open completely. Surrounding oaks are viewed above through numerous skylights, and a plunge pool cools by day and lights the courtyard at night.

This house among the trees has provided privacy while fostering a spirit of family. Located on a busy residential street, it has been a model of environmental and energy conservation. ❖



Interior door-walls open into private, central courtyard. Photograph: Steven Brooke



Connecting trellis is graceful, practical. Photograph: Steven Brooke

JURY: This is architecture at its best. A simple idea that pervades the entire building down to the smallest details... has a rich structural quality executed in simple, abstracted vocabulary. The architect clearly understood the importance of place-making combined with the responsibility of designing a building that responds to its natural context... what we wish the South Florida vernacular could be about... a house that still has value and has clearly withstood the test of time.





Miami-Dade Community College

Miami, 1967

Spillis Candela & Partners, Inc.

Master-planned in 1967, the second MDCC campus was developed on **25 Years** 185 acres in a growing suburban area. Future buildings were sited and infrastructure was established as initial construction proceeded. Buildings are organized along arcaded pedestrian circulation spines, giving the campus a “walk-through” character.

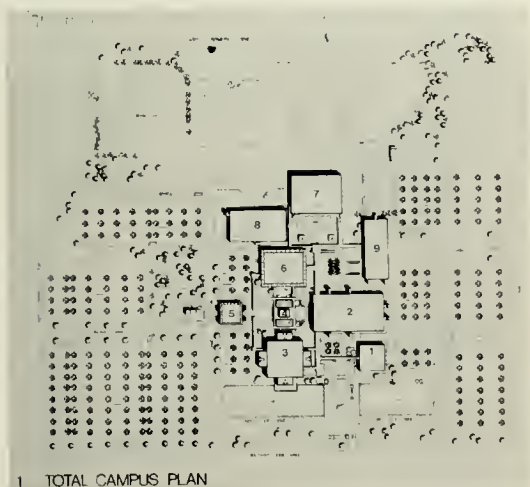
Facilities were designed to react with a tropical climate, incorporating passive solar methods such as roof overhangs, brise-soleil, and architectural precast sunshades to minimize energy consumption. Buildings designed 25 years ago have neither dated themselves by virtue of appearance nor failed to adapt to the rapidly growing student body and evolving technology. Durable exterior materials, primarily architectural precast concrete and masonry, have required little maintenance over time.

College administrators attribute much of the success of MDCC, which now has five campuses and 125,000 students, to the architects and engineers whose “excellence” played a leading role in the college’s growth and expansion. ❖



Shaded campus walk. Photograph: Spillis Candela Archives

JURY: ...a master plan that clearly sets the standard for community colleges and has continued to influence campus design. The buildings and their exterior spaces are extremely effective in providing shade and natural ventilation... The buildings’ handsome articulated vocabulary creates a revealing honesty which has resulted in a certain timeless quality... an important example of Florida architecture which should continue to function successfully for many generations to come.



1 TOTAL CAMPUS PLAN



Learning Resources Center. Photograph: Spillis Candela Archives



Pine Grove Apartments

San Juan, 1960-62

Augusto Gautier, AIA, and Hector Llenza, AIA

Jury members Peter Waldman, AIA, and Enrique Norten, Hon. AIA, selected these apartments for the AIA/Puerto Rico Test of Time Award. It was designed in 1960-62.

Dealing with a narrow ocean-front lot with deep sides, the architects "democratized" access and gave every apartment an ocean view by using a round shape for the dwellings. The building design took the form of three drums tied by a central open-air lobby, creating a cloverleaf arrangement. Staggering the cloverleaves along the lot enhanced each ocean view.

Stairs in the open-air central lobby wind around cylindrical shafts which separately house the elevator and incinerator. The circular composition is further established and animated by these sculptural service elements. ❖

25 Years



JURY: Architecture as physical and social engineering is brilliantly demonstrated in this example of the influence of Le Corbusier's Radiant City on New World housing. This apartment complex demonstrates a dramatic structural effort offering a dense but democratic approach to the desired oceanfront orientation. The core of each cloverleaf group arrangement provides a generous open-air vestibule for social interaction, centered realistically around the kitchens, with supervised play areas for children.... There are no frontalities, no hierarchies in this "island" scheme, perhaps appropriate for a search for an island essence by one preferring to dwell in the midst of a pine grove rather than engage the agenda of dwelling in a political setting at the edge of the ocean.



Above: Stairs in the open-air central lobby wind around cylindrical shafts. Photograph: Carlos Esteva

Left: Round-shaped dwellings and the creation of a series of cloverleaves made it possible for every apartment to have an ocean view. Photograph: Carlos Esteva

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ROLL-A-WAY, INC.
SEAMAN CORPORATION
SHERWIN-WILLIAMS
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SOUTHERN BUILDING CODE CONGRESS
INTL., INC.
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STAMBONE & ASSOCIATES, INC.
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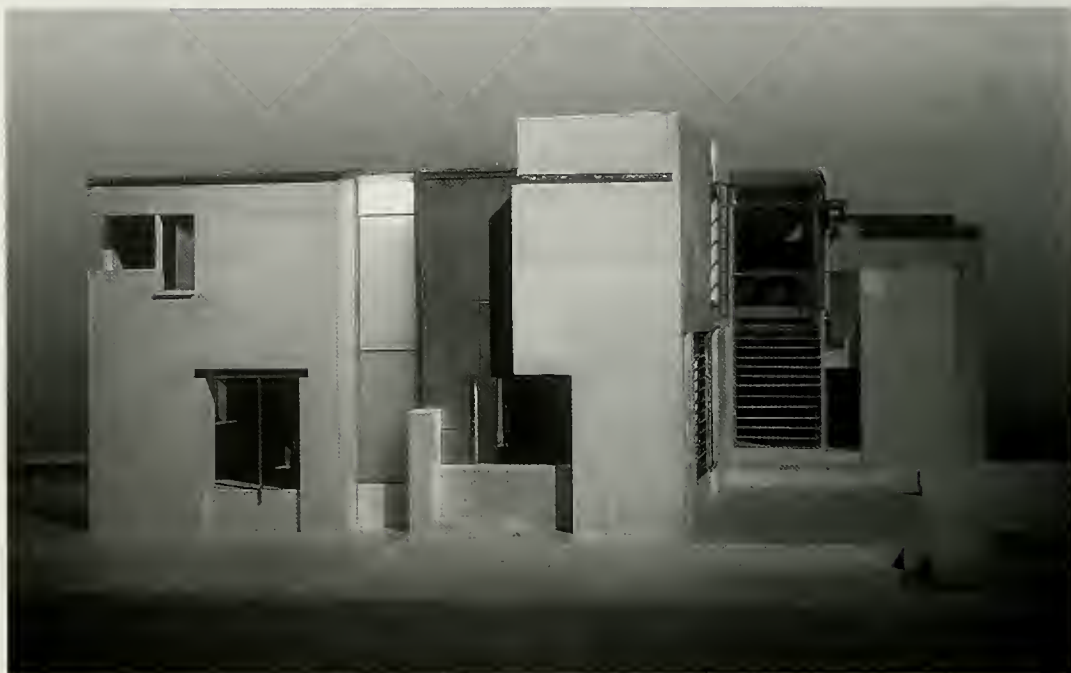


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JURY: *Clearly the most sophisticated and beautifully detailed and organized of all the houses presented and considered...seems to combine the qualities of mass that we appreciate in certain traditional architecture with freedom of plan and disposition of opening and aperture that came with the development of modern architecture. The plan shapes space vigorously...takes advantage of the Florida climate by allowing ventilation to move through certain elevations while other facades...block out the sun. The project stands out as being done by someone who really applies a rather rigorous set of rules to the work... ❖*



Tampa Police Department District Substation



Photograph: Raymond Martinot

Tampa

Alfonso Architects

JURY: *This project clearly had to generate its own intentions because of little natural environment to play off of... likely has risen way above the expectations of its client, which is always a great compliment to the architect... addresses its neighborhood in something other than the typical institutional, forbidding manner, and clearly looks more fun than what one would expect from the typical suburban police station... The organization is generated by an axial bar that runs through the middle, and any function that could be identified as some kind of special piece was pulled out to play against the central element... ❖*

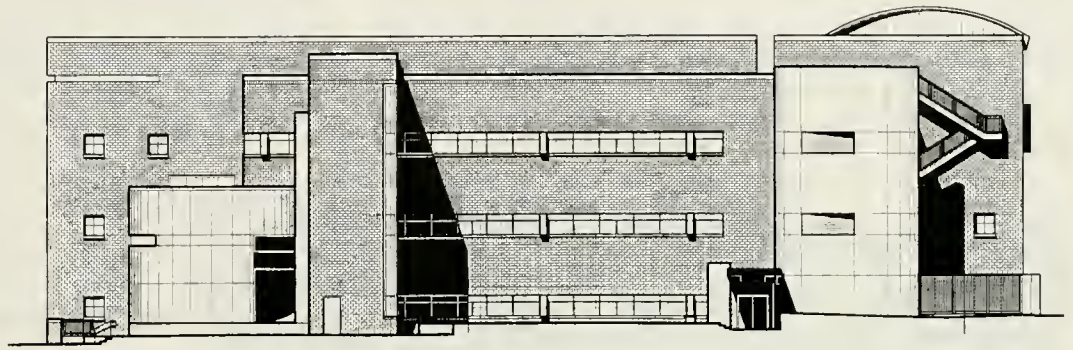


Hillsborough Community College Public Service Technology Building

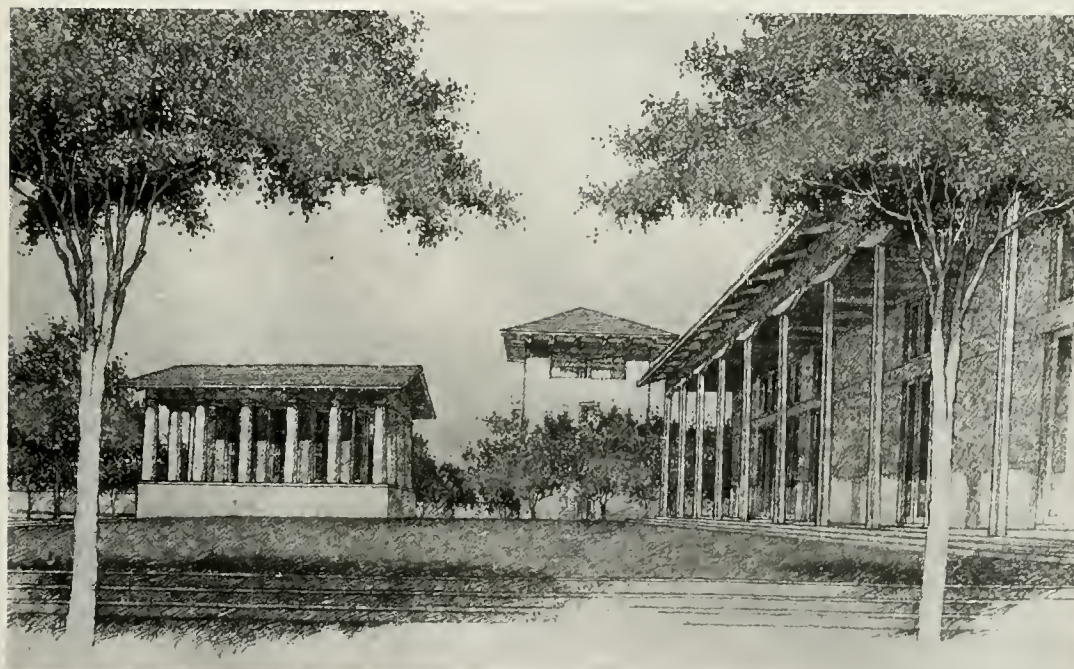
Ybor City Campus, Tampa

Flad & Associates, with Alfonso Architects

JURY: *Extremely comfortable solution within the historic district of the Ybor City context....presents a sensitive balance of more traditional architecture with the more modern interventions.... This extremely straightforward set of buildings purposely doesn't impose an institutional image on a neighborhood in the delicate stages of coming back. Some of the elevations are quiet in a good urban sense, with references to the many industrial images in the neighborhood as well as other important classical buildings. The design team and client should be applauded for getting back to the traditional brick vocabulary, which has been discarded by many less successful contemporary neighboring buildings. ❖*



Windsor Town Center



Post Office, North Residential Tower, and Store Loggia from the South.

Belvedere Square, Vero Beach Scott Merrill

JURY: *Classical, regional solution with a modern plan. The urban spaces maintain a degree of consistency while the individual buildings assert their own personality...a sophisticated combination of public spaces consisting of varying ground planes with successful spatial transitions between them. One never quite sees a single building as an object but rather a set of interlocking facades, partially obscured by one another, creating a strong sense of place.... This project is...more about the scale of the pedestrian and the movement through spaces which will undoubtedly create a rich social place.... perspectives create a compelling atmosphere with a strong spirit. ❖*

VIEWPOINT

How I Learned to Spell Architecture....

By George A. Allen, Hon. AIA

When I was hired to be the AIA Florida executive vice president 18 years ago, I would jokingly tell people that I didn't even know how to spell "architecture." In my head, I knew I could manage the association, but in my heart I knew I had a lot to learn about architects before I could represent them. Now I am no longer in the position, and the new chief executive officer will be finding his way.

I don't know what motivated Carl Gerken, Bob Graf and Howard Bochiardy to give me the job. I was in my thirties then and ambitious to lead an organization. I had studied and trained to do this for many years. Perhaps my boast that I expected to be the "best association executive in the state" got their attention. Or perhaps it was my sincere desire to make things work or, maybe, my honest face. It certainly was not my knowledge of the architectural profession. In fact, I only knew one architect, John Barley, and I didn't know what he really did. He happened to be the person who told me about the job in the first place, but that's another story.

My initial lesson in learning about architecture and architects evolved from my first major assignment as executive vice president.

My initial lesson in learning about architecture and architects evolved from my first major assignment as executive vice president. It had been decided before I was hired that the headquarters of AIA Florida would be moved from Miami, where it had existed since the fifties, to Tallahassee, where all the action was, as far as state government was concerned. My job was to

pack up the office in Miami and move it to Tallahassee. The second part of the assignment was to find a building in Tallahassee which the association could purchase as its headquarters.

Moving the office was hard work, but there was certainly nothing architectural about it. It was 1979, and the biggest concern in those days was finding enough gas to get you through the week. In my case, it was finding enough gas to get out of Miami and drive nine hours to Tallahassee. It is hard to imagine what we went through in those days, the lines of cars that formed every morning at each gas station, the signs that appeared at 10 or 11 a.m. indicating there was no more gas. Somehow, we found the gas and made it home, but it took a friendly gas station owner who listened to my sad story to make it happen. At the time, I didn't even know an architect in Miami on whom I could call for help. Today, I am glad to say that some of my best friends are architects in Miami who would gladly pitch in to help in any way necessary.

Finding a building to serve as the association's headquarters was an organizational thing. It

was much like finding a house for one's family. But, it was an architect who led us to 104 East Jefferson Street. Rick Barnett and Dave Fronczak were just getting started in Tallahassee as a branch office of the Tampa-based firm, Rowe Holmes Architects, and they were involved with the Gallie Hall Partnership. Rick and Dave and a group of attorneys had decided to reno-

vate a century-old building complex in the heart of downtown Tallahassee. The financial numbers weren't working out, so they decided to sell a small portion of the Gallie Hall complex that had been the Putnam Jew-

spent several more weeks finding a way to get rid of it.

Nevertheless, while the design was not acceptable, the firm that submitted it was just what everyone wanted. Harper Buzinec Architects of Coral

It was at this point in my career that I began to find out how architects work and what they go through to complete a project.

ery Store building. Rick came into my temporary office one day and asked if we were interested. I knew it was the perfect location, and it didn't take much convincing to get the executive committee to buy the property.

It was at this point in my career that I began to find out how architects work and what they go through to complete a project. Rick and Dave had already prepared a schematic design of exactly what the building would look like, complete with an interior layout and elevations. I thought this was a great leap forward in the process, but I was to learn my first lesson: Architects do not do anything the easy way, even if it makes terrific sense. The thought was that this building was far too important for an ordinary design, and that only a statewide competition would produce the right firm and the right design.

Mark Jaroszewicz, who at that time was a relatively new Dean of the College of Architecture at the University of Florida, was appointed to chair the design competition. He did so with great professionalism and specificity to detail, and it was the most even-handed process I had ever observed. It also took months to accomplish. And when it was finished none of us liked the winning design, so we

Gables was just getting started. They were a relatively new firm, yet the principals came from good firms, which gave committee members confidence that they could do a good job. In fact, they liked them so much, the fee negotiations resulted in a 15 percent top-of-the-scale fee. I was shocked, but I learned my next lesson: Architects like big fees, even when they are paying it themselves.

At this point, I was beginning to wonder whether we would ever move into 104 East Jefferson Street. We had spent months on getting what I thought would be a design, only to find that we were really just involved in hiring an architect. John Hayes, who had worked for Bob Graf and was now working for David Harper, was assigned to be the project architect. A kinder more patient man you would never want to meet. His patience was perfect for the job because the actual job of design fell to the members of the executive committee. First they ripped apart the Harper design, and then they ripped apart every other proposal that came before them. Lesson number three: Architects are very touchy when it comes to designing buildings.

By this time, Ted Pappas was the president-elect, and he began to assert his leadership in

the design charettes, which moved from one hotel room to another as the committee struggled to find a solution. Silly me, I thought, as the user of the building, I would be consulted as to how the building was designed. Ever so patiently, I was told that I would be consulted, but only up to a point.

I was allowed to talk about how an association functioned in a building, but as to layout, it was best for me to accept the architect's solution. And for the most part, I did, even though Ted and I had some intense discussions about work stations...he wanted them smaller, I wanted them larger. But I also learned that architecture is a team sport. In the AIA headquarters, you can see who the team leader was, but I always knew that Charles King, who worked in the Pappas office, played a big role, as did other members of the executive committee at the time, Glenn Buff and Jim Anstis.

Getting through the design phase was a challenge, but actually constructing the building seemed to be an even bigger task. Most people, including me, do not appreciate the enormous amount of detailed planning that goes into working drawings and specifications. I was introduced to this during the project, and I later came to understand the huge importance that these drawings and specifications play in the successful construction project. But, before we could even get underway, John Hayes prepared the "as built" drawings, and in the course of

doing measurements, he found that the surveyor had indicated the wrong dimensions of the building. This, of course, resulted in several more weeks of delay as the attorney got involved and adjoining property owners had to sign off on the corrections.

Well, needless to say, the building was constructed, and

with it, a very important element of my architectural education was completed. As I think back to those days, I cannot help but continue to feel eternal gratefulness for the wonderful patience and kindly forbearance which Carl, Ted, Bob, Howard, Glenn, John, Jim, and all the rest provided me in those early years. It was hard work, but it was the

start of a wonderful, fulfilling time for me and my family that we will always remember and hold onto for the rest of our lives. ❖

George A. Allen, Hon. AIA, stepping down as Executive Vice President of AIA Florida after 18 years, has opened his own consulting firm.

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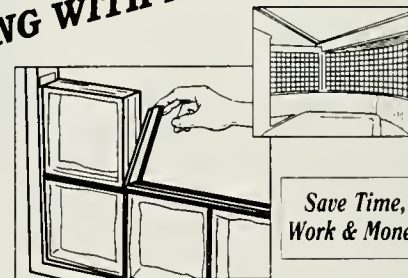
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INDEX TO ADVERTISERS

Buyers' Guide

Architectural Design

Design Works Creative
Partnership Ltd. 17

Architectural Photography

Architectural Photography Inc. 29
Chroma Inc./George Cott 9

Architectural Rendering

Genesis Studios, Inc. OBC

Artificial Thatched Roofs

Tropic Top/Symbold 2

Building Materials

CSR Rinker Materials 10-11

Building Products

Aluminum Services, Inc. 19

CADD

Intergraph Corp. 2

Claims Control

Associated Cost Engineers 30

Concrete

Y-Tong IBC

Construction Claims

Project Development
International, Inc. 23

Construction Management

Project Development
International, Inc. 23

Construction Manuals

Florida Wood Council 29

Continuing Education

Trus Joist MacMillan 18

Cost Estimating

Associated Cost Engineers 30

Crushed Stone

Conrad Yelvington Distributors 7

Design Software

Intergraph Corp. 2

Doors & Windows

Window Classics Corp. 5

Drafting Services

Intergraph Corp. 2

Drapery Fabric

Carnegie Fabrics 6

Energy Technology

Florida Natural Gas IFC

Engineered Lumber

Trus Joist MacMillan 18



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INDEX TO ADVERTISERS

Buyers' Guide

Glass Blocks

Glass Masonry Inc. 30

HVAC

Florida Natural Gas IFC

Insurance

AIA Trust 7

Aris Insurance Services 31

Collinsworth, Alter, Nielson, et al 18

Seitlin & Company Insurance 25

Suncoast Insurance Associates, Inc. 25

Interior Design

Design Works Creative
Partnership Ltd. 17

Masonry Sand

Conrad Yelvington Distributors 7

Natural Gas

Florida Natural Gas IFC

Photography

Chroma Inc./George Cott 9

Professional Liability

Collinsworth, Alter, Nielson, et al 18

Sedgwick of Florida Inc. 2

Seitlin & Company Insurance 25

Suncoast Insurance Associates, Inc. 25

Project Scheduling

Associated Cost Engineers 30

Risk Management

Sedgwick of Florida Inc. 2

Roof-Tile

Masterpiece Tile Co. 30

Roofs/Artificial Thatch

Tropic Top/Symbold 2

Sand & Gravel

Conrad Yelvington Distributors 7

Spiral Stairways

American Ornamental Corp. 23

Upholstery Fabric

Carnegie Fabrics 6

Wall Fabric

Carnegie Fabrics 6

Waterfalls/Ponds & Rock Formation

Tropic Top/Symbold 30

Windows & Doors

Ricketson Sash & Door Company Inc. ... 18

Window Classics Corp. 5

Wood Windows & Doors

Ricketson Sash & Door Company Inc. 18

Workers Compensation

Aris Insurance Services 31

ALPHABETICAL INDEX TO ADVERTISERS

AIA Trust	7
Aluminum Services, Inc.	19
American Ornamental Corp.	23
Architectural Photography Inc.	29
Aris Insurance Services	31
Associated Cost Engineers	30
Carnegie Fabrics	6
Chroma Inc./George Cott	9
Collinsworth, Alter, Nielson, et al	18
Conrad Yelvington Distributors	7
CSR Rinker Materials	10-11
Design Works Creative Partnership Ltd.	17
Florida Natural Gas	IFC
Florida Wood Council	29
Genesis Studios, Inc.	OBC
Glass Masonry Inc.	30
Intergraph Corp.	2
Masterpiece Tile Co.	30
Project Development International, Inc.	23
Ricketson Sash & Door Company Inc.	18
Sedgwick of Florida Inc.	2
Seitlin & Company Insurance	25
Suncoast Insurance Associates, Inc.	25
Tropic Top/Symbold	2, 30
Trus Joist MacMillan	18
Window Classics Corp.	5
Y-Tong	IBC

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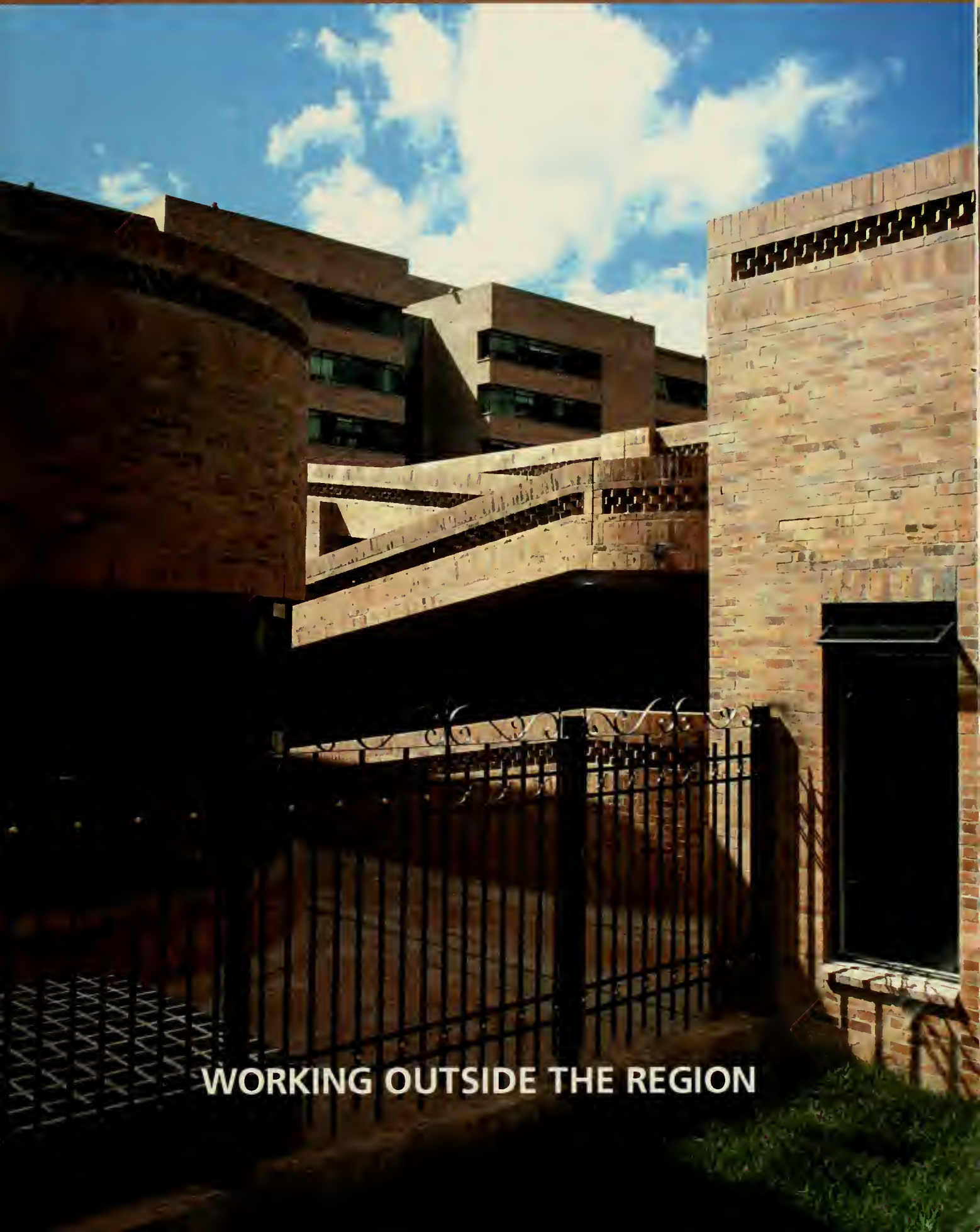
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CONTENTS



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Vol. 44, No. 4

Cover:
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Features

- Paul Rudolph, 1918-1997, A Remembrance** 10
This giant of American architecture, who died in August, is remembered by Tim Seibert, AIA, one of many Florida architects who started their professional lives with Paul Rudolph as a mentor and inspiration.
- Setting the Stage for Fun and Romance** 12
Fugleberg Koch Architects approached Le Coco Beach and Sugar Beach, two distinct resorts on Mauritius, by researching the island's natural assets, its global identity, its competitive inventory, and its history.
- Imagination: The Key to Global Markets** 14
HHCP Design International boasts a growing reputation in the international leisure and hospitality industry for imaginative design and the capacity to bring extraordinary projects to life.
- Good Old-fashioned Modernism** 16
By disarming disapproving neighbors with a design that opened its arms to them and respected their California community and environment, Frank Folsom Smith, FAIA, and his clients managed to earn their compliments and acceptance.
- New Identity for a Historic Region** 18
In designing the interior public spaces of the new provincial Colombian capitol for Cundinamarca, VOA Associates incorporated a sophisticated blend of regional references, from rustic stone arches and pyramid construction to colorful pavements and poster walls.
- Ancient Stones Tell a Tale for Today** 22
Diane Greer will guide a CE course for architects to explore some of the Maya's secrets of building for a hot, humid climate.

Departments

- Editorial 3
- News 4
- New Products 8
- Viewpoint 24
By Tom Munson
- Viewpoint 26
By Benjamin Vargas, AIA
- Index to Advertisers 30

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Layout & Design

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Florida/Caribbean Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned by the Association, a Florida Corporation, not for profit. ISSN-0015-3907. It is published four times a year and distributed through the Executive Office of the Association, 104 East Jefferson St., Tallahassee, Florida 32301. Telephone 904/222-7590.

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It appears that several aspects of Florida's unique personality—tourist magnet, multicultural society, and modernist mecca—have fostered a global presence for the state.

From its history and experience as a sun-drenched destination for year-round beachgoing, sports, and fun, a mighty architectural export has developed. Hospitality and leisure projects encompassing a broad spectrum are as varied as the far-flung spots where they are being developed—by Florida-based firms. Having cut their teeth and developed their metier here at home, in one of the most competitive leisure markets, a number of Florida firms are seeking challenges and finding great success in the global marketplace.

In this issue we sample the international work of just three firms: Helman Hurley Charvat Peacock/Architects Inc. (HHCP) and VOA Associates, both Orlando-based, and Fugleberg Koch, Winter Park. Also featured is a residence by Sarasota architect Frank Folsom Smith, FAIA, in a not-so-foreign but perhaps somewhat alien location: California.

In the case of HHCP, a 25-year old firm with a solid reputation stateside, it was the vision of one of its younger architects that was behind what is now its international division. HHCP International's work is now being seen from China to Italy to Turkey and the Philippines, in theme parks, resorts, and enormous multi-use complexes that are practically communities in themselves.

Fugleberg Koch has completed numerous overseas projects, but here we present two resorts on the island of Mauritius. It is interesting to see how the firm approached the two properties, which actually compete in their market. By theming one as a colorful spot for family fun and the other as a historic village that reflects the region's architectural and colonial heritage, both are winners.

Two Viewpoints tackle the tricky subject of how U.S. practitioners can succeed in business in Latin America and the Caribbean. Architect Ben Vargas, AIA Puerto Rico, and Tilden Lobnitz Cooper engineer Tom Mumson may have different points of view, but both have wisdom to share.

Both also note that our region's architectural profession, like its population, has a decidedly multicultural character. The ability to bring U.S. technology—in Spanish—to Latin American clients has opened the door for countless outstanding projects. VOA Associates' recently completed interior of an extensive provincial capitol complex in Colombia, facilitated by bilingual Project Manager Hernando Gómez, AIA, is a good illustration. Completion of this multifaceted project in what amounted to record time required a deep understanding of local culture as well as the ability to negotiate successfully with local officials, teams of construction professionals, and crew members.

During the Awards Presentation at the Orlando Convention, Peter Hepner, AIA, noted the passing of one of Florida's most celebrated architects, Paul Rudolph. Rudolph, who died August 8, in New York, had been the spirit and inspiration behind the 1950s modernist movement in the state that became known as the Sarasota School of Architecture. In 1989 AIA Florida honored Rudolph with its Gold Medal for Architecture. Tim Seibert, AIA, who as a young architect had the good fortune to work with Rudolph, has written a remembrance.

Frank Folsom Smith, FAIA, was another Rudolph protege. His residence for an ex-Floridian moved to California retains that modernist spirit. Even though the language of negotiation was English, the experience of transplanting a Florida-style tin roof and building near an earthquake fault gave the project a slightly exotic flavor. MB

Florida/Caribbean Architect serves the profession by providing current information on design, practice management, technology, environment, energy, preservation and development of communities, construction, finance, economics, as well as other political, social, and cultural issues that impact the field.

School Construction Headed for a \$2.7 Billion Upswing

By George A. Allen, Hon. AIA

Florida lawmakers approved a whopping \$2.7 billion in public school construction during November's week-long special session in Tallahassee. The money should start flowing to the local school districts within a few months, bringing an estimated \$156 million in architect/engineering fees from a 30-year bond issue supported by a yearly allotment of \$180 million from the lottery.

While the Legislature did not come up with the more than \$3 billion that Gov. Chiles said was needed to deal with school overcrowding needs, the amount was close enough to bring the House and Senate together after a week's worth of wrangling over how the money would be distributed. About half of the funds will go to five urban counties, Broward, Dade, Hillsborough, Orange, and Palm Beach.

Included in the legislation were some new wrinkles impacting design and construction, which lawmakers said were needed to provide incentives to build more frugal schools. Termed the SMART Schools Program for "Soundly Made, Accountable, Reasonable and Thrifty," the Legislature wrapped its priorities for Classrooms First, school district facilities Work Programs, a SMART Schools Clearinghouse, the Effort Index grant, and the School Infrastructure Thrift (SIT) programs into a neat package to disburse about \$600 million. Another \$50 million was set aside for rural school systems, \$31.5 million for school supplies, and \$16 million for a model middle school.

New oversight and incentives for school districts is a big part of the new legislation. The SMART School Clearinghouse was established to assist school

districts in accessing the SIT funds and other awards. The Clearinghouse will include four appointees with substantial business experience, selected by the Governor, Speaker and Senate President, who will sit with the Commissioner of Education to determine design and performance standards for school buildings.

The Clearinghouse will establish a "SMART schools designs directory" listing certified designs, which will be included in an on-line directory to be used by school districts to qualify for funding awards. For architects, this will be an additional way for their successful projects to be promoted to school districts statewide. The Clearinghouse group will be encouraging districts to use the designs that fit their needs by paying for some of the construction costs.

The Clearinghouse will conduct a statewide search for school designs that meet design and construction standards relating to costs per student station, maintenance costs, utility costs, and network-related costs. To have a design "certified" for SMART schools reuse, designers will be required to correct any deficiencies determined from actual use or to modify designs to meet current standards. The selection process used for approval of a SMART school design and its inclusion in the directory will satisfy selection requirements called for in the Consultants Competitive Negotiation Act.

Another part of the legislation delegates authority to the Department of Management Services to establish state term contracts for design and construction services for SMART schools. There is also a strong encouragement for any school district using a SMART school design to use the DMS project delivery system. Because firms in the private sector also provide these services to school districts, the question was raised by AIA

Florida lobbyists as to whether this activity was moving the state government closer to a competitive position with the private sector using the unfair advantage of tax dollars and state authority.

This will undoubtedly be reviewed by the AIA Florida Political Effectiveness Team as it develops the legislative program for the 1998 legislative session.

Giller Celebrates 50 years of AIA Service



Norman M. Giller, FAIA

It was 1947 when Norman M. Giller, FAIA, became a member of the American Institute of Architects. Since then, he has been a continuing member, active in the Miami Chapter as well as AIA Florida. In 1984 the College of Fellows, AIA, elevated him to their ranks.

Over the years, Giller served as director of both the Miami Chapter and the State Association, and held membership on numerous national committees. During his 1974 presidency of the Miami Chapter, he activated Architectural Week to make the public aware of architecture in the community. In the early 1980s he was awarded the prestigious AIA Silver Medal in recognition of his service to the community, and in 1983 the Florida Legislature named a major bridge over the interoastal waterway in his honor.

Giller, a native Floridian, graduated from the University of Florida in 1945, while still serving in the U.S. Navy. He was the only architecture graduate that year.

His designs can be seen in Florida as well as in New York, Georgia, New Mexico, and elsewhere. Over his long career, Giller has received many design awards, here and overseas. In 1961 his was the first architectural firm selected by the U.S. Department of State to be charged with the Alliance for Progress program in several Latin American countries. During the 1980s he was appointed by Governor Graham to the State Board of Architecture, where he served as chairman; he also served with NCARB, including a stint as secretary of the southeastern region.

Of Note

R.J. Heisenbottle Architects, P.A., Coral Gables, has received an Honor Award from the National Trust for Historic Preservation for the Miami Edison Middle School Restoration and Expansion Project, in Miami. The firm rehabilitated and expanded a 1920s high school building, restoring historic features and creating a cohesive 135,000 sf facility capable of serving students and the community into the next century.

AIA Puerto Rico: Architectural Jewels

Emphasizing the idea that "history is not an impediment to architectural progress," AIA Puerto Rico honored three buildings on the island with the Test of Time award as a way of symbolizing the implicit value of timeless architecture. The award distinguishes buildings that, after more than 25 years are still being used as originally intended and remain a source of architectural inspiration.

This year's awards were presented to Osvaldo Toro, FAIA, and Miguel Ferrer, FAIA, for the Supreme Court building, San Juan, built 1953; Edward Durrell Stone, FAIA, and Carlos Sanz, FAIA, for the Museo de Arte, Ponce, built 1961; and Horacio Diaz, FAIA, for the First Baptist Church, Cagual, built 1965. Owners as well as architects received certificates. It was noted that each of these buildings is owned by an institution that has taken pride in the institution it sponsored and built and has kept its image "as an easily identifiable civic gesture to the general public."

Board member and past president Benjamin Vargas, AIA, spoke at the ceremony on the importance of maintaining a sense of history through architecture. He told the group, "A familiarity with these buildings which represent inspired solutions to timeless architectural problems is essential for the successful development of a late-20th-century architecture." Vargas added, "It is absurd to ignore—for ideological or merely because of superficial changes in fashion—the vast repository of architectural inspiration and ideas represented by buildings of our recent past."

Vargas noted AIA Puerto Rico's concern over the winning proposal to buy the "Condado Trio," which entails demolishing the San Juan Convention Center (1972) and La Concha Hotel (1959), and converting the Condado Beach Hotel (1919) into condominium units. "As architects," said Vargas, "we recognize the need for these structures to become economically viable and in tune with new developments in the tourism industry." However, he added, "It would be inexcusable to demolish or hopelessly alter the soul of these structures—the lobby and salons at the Condado Beach, the great elevated gallery overlooking the sea at the Con-

vention Center...and the unique thin-shell structure on the beach that gives La Concha its name and is a product of our own architectural mastery."

In awarding Test of Time recognitions, AIA Puerto Rico hopes to call attention to the value of maintaining good works of architecture that "have been the backdrop to thousands of local stories and memories."

In Memoriam

Carl L. Feiss, FAIA, died at his home in Gainesville, on October 10. On the University of Florida faculty from 1971 until his retirement in 1987 as Professor Emeritus, he taught architecture and planning and for many years headed the Urban Development Center there. Feiss was an early advocate of historic preservation and was influential in framing 1966 federal legislation as well as in developing means and methodologies still in use. He was 90.

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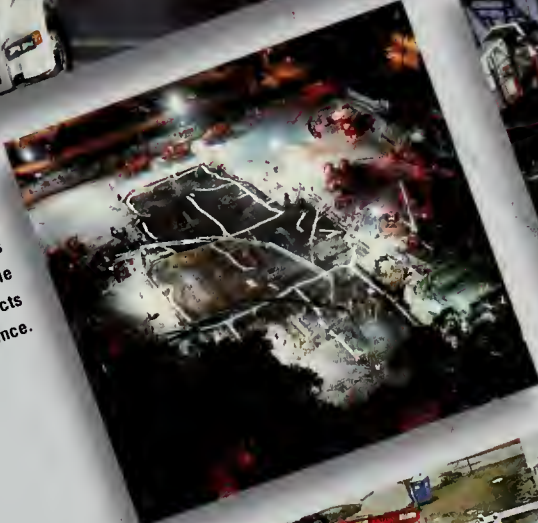




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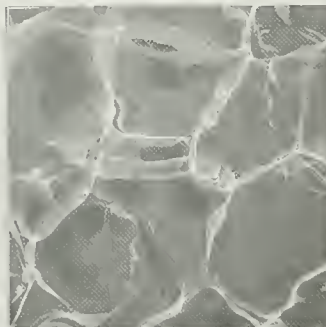


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- March/Spring:* **School Design** (K-12, postsecondary)
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- June/Summer:* **Public Buildings** (government buildings, churches, libraries, etc.) (submit by April 1998)
- September/Fall:* **AIA Florida Honor Awards**
- December/Winter:* **Work by Women Architects**
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Paul Rudolph, 1918-1997, A Remembrance

by Edward J. Seibert, AIA

Paul Rudolph opened his office in 1952 in Sarasota, and quickly became established as a designer of small elegant houses, many of them built on Siesta Key. The work of those early years later was dubbed the "Sarasota School of Architecture." These small jewels of architecture had a clarity of concept and romantic, sometimes heroic, spaces. They were well suited to Florida's light and climate, especially before air conditioning became common. Rudolph's early work has influenced architects in Sarasota and throughout the state. A number of architects, some still practicing here, started their professional lives with Paul Rudolph as an employer, mentor, and inspiration.

In 1957, largely because of his reputation for the work of his Sarasota office, Rudolph was appointed chairman of the School of Architecture at Yale University, a post he held until 1965, when he moved to his spectacular multileveled studio on Beekman Place in Manhattan. While chairman, he wielded enormous influence in the direction of American architecture, and in those years, perhaps except for Louis Kahn, no architect then enjoyed higher esteem among architects and critics than he. In 1963 Rudolph designed the Art and Architecture building at Yale. It was considered a landmark for his years there, not solely for the strength of its design but as a symbol of campus unrest in the sixties. Regarding the building's design as a symbol of the university's disregard of student interests and creativity, a group of students set fire to it. The building was restored, and perhaps in later years it was those same people who became the disciples of the meretriciousness of Postmodernism.

Throughout the more than 40 years that I knew Paul, I always saw a development of the work that he started in the



Bond Centre, Hong Kong, 1989. The octagonal office and hotel towers, with their distinctive sculptural interlocking of floors, are a downtown landmark. Photograph: © Peter Aaron/Esto

1950s. I believe him to be a great contemporary, his work the logical conclusion of the Early Modern, Bauhaus, Russian Constructivist, and Late Modern. In the body of his work can be seen a steady, consistent, honest develop-

ment of ideas, influenced as they are by Wright, Corbusier, Baroque, and High Tech. He never pandered to the media, never tried for those outrageous statements that get temporary media notoriety. Sybil Moholy Nagy said of

Rudolph's work in 1970 that it was an "architecture that is more than the sum of European influences . . . experimental, contradictory, competitive, and bigger than life."

A stubborn, committed, solitary artist-architect,

Rudolph fell into disfavor with the architectural media in the seventies, as Charles W. Moore, Michael Graves, Robert A.M. Stern, Vincent Scully, Robert Venturi, and others promoted what I believe may well be a less rigorous philosophy of design, one which turned toward historical mixtures. It was an architecture which was easier to master, and which the less talented could easily copy with commercial success. As with Frank Lloyd Wright, Rudolph is difficult to copy well.

In recent years Rudolph's practice was largely centered in the Far East, in Jakarta, Hong Kong, and Singapore. In the fifties he had shown me a rough sketch of a building with a frame into which prefabricated living units could be hoisted into place. He said then that the mobile home industry should learn to make the units—"20th-century bricks," he called them. With wealthy Chinese and Indonesian developers he was now able to design urban megastructures such as the Bond Centre in Hong Kong and the Dharmala Sakti building in Jakarta, buildings in which he used the aesthetic of the prefabricated capsule inserted in the megastructure. These are buildings where he also was able to work with the problem of their relation to the broader urban framework. Perhaps on his next project, he might have developed details of the "20th-century brick" that had interested him for so long.

Paul Rudolph worked in energetic solitude, turning out buildings of consistency, clarity of concept, romance, and passion. In 1989 Philip Johnson said of Paul, "I don't know any other architect in this country who is so off by himself and so successful." Toward the end of his life students again discovered Rudolph and found in him a hero. In 1993 he lectured to a standing-room-only crowd of

mainly young enthusiasts at the Cooper-Hewitt Museum in New York, holding his audience spellbound, as if he were a visitor from some architectural golden age of long ago. Perhaps his audience had become fed up with slick designer label architects who never went near a drawing board, with the architectural and fashion media Postmodern polemic, fashion and hype. Rudolph, in his seventies, represented to idealists the architect as a hero. One can see in his life's work dedicated, logical architecture, driven by high purpose.

In all the years that I knew Paul Rudolph, he always personally did every design, in all detail, that came out of his office. I know that for many years all the delineation was in his own hand. I think he found the drawing board a jealous mistress, and believed that those that may abandon it may become fakes. Paul Rudolph was the real thing. His now famous and much copied style of ink on illustration board delineation he taught himself. It is a painstaking, intellectual,

demanding, elegant style. Paul felt that renderings could be an art form in themselves, having little to do with the building, but being rather an abstraction of it. The only work that draftsmen ever did on delineation was to erase the smudges, pencil lines, coffee stains and dirt from the finished drawing. Rudolph's attention to design in all its detail was evident right up to the end, when he was still redlining working drawings in detail for a project in the Far East.

Paul was generous with time he spent with architects that he found dedicated to architecture. He did not suffer fools gladly, and his criticism could be devastating, although always fair and useful. I recall the lessons he taught us, and use them often, finding pleasure in the remembrance.

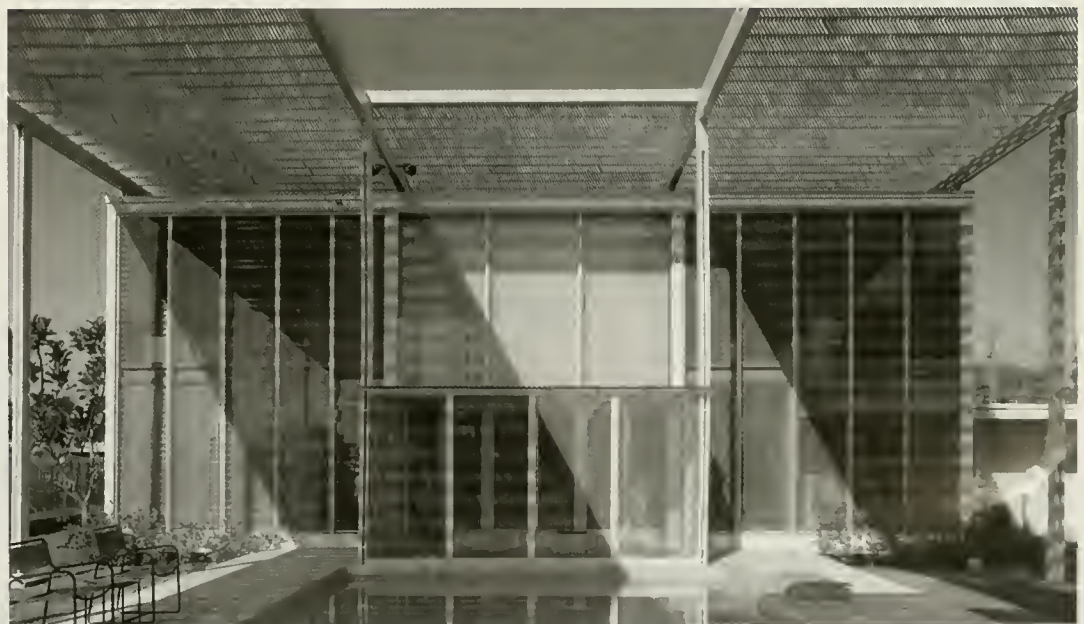
From 1943 to 1946 Rudolph was in the Navy, supervising shipbuilding at the Brooklyn Navy Yard, at which time he discovered the use of plastic material called cocoon, used to protect ships that were laid up. He subsequently used this material for the roof of the

Healy Guest Cottage in 1952. I suppose that it was during his shipbuilding years that he got asbestos in his lungs, from which he recently died, on August 8, 1997.

In the years that come I believe Paul Rudolph's legacy will become better understood and that in his place in the history of architecture, he will stand with such greats as Mies, Corbusier, and Wright. ❖

Edward J. "Tim" Seibert, AIA, began his practice of architecture in Sarasota in 1955, in the office of Paul Rudolph. In 1995 he received the AIA Florida Award for Honor in Design.

For further reading, check out *The Architecture of Paul Rudolph* (1970); Paul Rudolph (1971); Yukio Futagawa (ed.), *Paul Rudolph Architectural Drawings* (1981); and John Howey, *The Sarasota School of Architecture, 1941-1966* (1995), which contains a bibliography.



Umbrella House, Lido Shores, Florida, 1953. Described as a "very Floridian house," its balconies, breezeway bridge, and wood-slat roof introduced natural cross-ventilation, cooling, and shading. Photograph: Ezra Stoller © Esto

Setting the Stage for Fun and Romance

Le Coco Beach and Sugar Beach Resorts Mauritius Fugleberg Koch Architects

Clearly, imagination drives the design of hospitality development. From devising an overarching theme to providing the smallest details, there is a lot of fun to be had in this very serious business.

Selected to provide creative leadership for two distinctly different properties on Mauritius, in the Indian Ocean (southeast of Madagascar), Fugleberg Koch Architects (FKA) began by taking a look at the island's natural assets, its global identity, its competitive inventory, and its history.

Le Coco Beach. At this location, a stillborn beachfront hotel, the challenge was formidable. FKA's solution sought to capitalize on the island's tropical image—and the discounted acquisition price—to create a cost-effective, fun place for family getaways. The reincarnation began with a concept that revamped and repositioned the common areas, and ended with a whimsical palette of tile and wall painting that underscored its



Le Coco Beach. Tent-roofed kiosks extend the color-drenched theme as well as serving as guideposts and central service points for towels and sports equipment. Photograph: Mike Wilson

lighthearted new identity: Le Coco Beach.

Selective demolition of clumsy architectural elements was offset by unique appointments of fabric roofs, a central garden atrium, and abundant re-vegetation. (During the yearlong construction, a nursery was created on site to cultivate the native plantings.) Rubble from the site was used to relocate the main entrance to the building's upper level, where guests, under

the luminous tedlar tent-ceiling, enjoy the sea breezes and views. Just below, joined visually and by a dramatic staircase, is the dining room.

Here as throughout the resort, the final transformation was effected by color. Every surface, inside and out, has been enlivened by tile or paint in vibrant custom shades. Use of dynamic colors and fabrics helped transform even those portions of the hotel that did not receive extensive renovation and, in some cases, color was used to help guide guests in finding their way around.

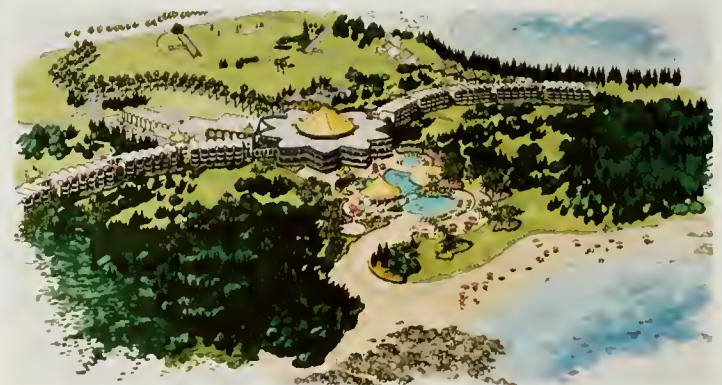
Extensive work went into the recreational facilities: a large

pool, a recreation complex (created from the old basement considered dead space), a 9-hole golf course, and "kids clubs" for various ages. Truly a family resort, open less than two years, Le Coco Beach has exceeded all expectations and is the island's most popular 3-star property.

Sugar Beach. The island's colonial sugarcane plantations led to the name Sugar Beach and theming for this completely new resort, built along a broad beach on the west shore. A fictitious love story borrowed from local folklore inspired its look, a stage set that sought to recreate a time and place reflective of the island's colonial



Le Coco Beach. The central garden atrium was the project's major new construction. Tiled and painted surfaces accentuate fanciful architectural features that extend the wall mural to three dimensions. Photograph: Mike Wilson



Le Coco Beach.

Teams for Sugar Beach and Le Coco Beach, U.S. South Africa (S.A.) and Mauritius (M.)

Design Architect:

Fugleberg Koch Architects (U.S.)

Principals in charge:

Robert Koch, AIA, Gregg Hemann, Ted Hunton (U.S.)

Architect of Record:

RFB Consulting Architects (S.A.)

Landscape Architect:

Patrick Watson (S.A.)

Structural & Civil

Engineer:

SIGMA—Ove Arup & Partners (S.A.)

Mechanical/Electrical

Engineer:

Watson Edwards & van der Spuy Consulting Engineers (S.A.)

Quantity Surveyor:

Hooloomann & Assoc. (M.)

Cost Consultant:

McIntosh, Latilla Carrier & Laing (S.A.)

Development Consultant:

Dene Murphy Management Co. (S.A.)

General Contractor:

Besix (M.)

Interior Design:

Wilson & Associates (S.A.)

Interior Principals:

Paul Duesing, Michael Crosby (S.A.)

Project Management:

Schneid Israelite & Partners, Ltd. (S.A.)

Owner: Sun International



Sugar Beach. Quiet hues and carefully detailed construction are unique to each Villa, but all feature broad patios and balconies to catch sea views and breezes. Photograph: Mike Wilson

era. FKA's task here was to provide an excellent mid-level 3.5-star facility on this island of 5-star resorts.

Local architect John François Koenig contributed his expertise on the island's architectural heritage. The result is a colonial village with architecture varying in size, color, and character. From the dominant grand manor house to the villas and rustic commerce center, based on an old sugar mill, all are faithfully replicated in soft pastels with delicate detailing.

Traditional stone, wood siding, and other exterior finish looks were achieved using stucco overcoating over monsoon-proof concrete

construction. Several kinds of metal roofs—historically accurate and still used—contribute to the random organic look of the village. Convenient amenities such as boat rentals, spas, and shopping are scaled to fit with the old-world theme.

Guests, mostly Europeans, find the most elegant accommodations in the manor house. The villas, intended to look like villagers' housing are comfortable and give access the beach,

shopping and other amenities, which are centered in the commons. A single facility with unique discrete components, the commerce center serves as the village hub.

FKA, based in Winter Park, has a long history of housing projects in Florida as well as in the Caribbean, Africa, and the Indian Ocean. From luxury units to affordable housing, in recent years the firm has averaged one thousand new built units per year. ❖



Sugar Beach. Manor House.



Sugar Beach. Light, sea air, and old world ambience pervade the Manor House lobby. Photograph: Mike Wilson

Imagination: The Key to Global Markets

HHCP Design International

It looks like an ancient Caribbean seaport. Ten thousand people, all ages, are walking, talking, playing, eating, splashing. But it is the Korean countryside.

Is it real or just a dream?

Larry Zeibarth doesn't see much difference. If he can dream it, they can make it—HHCP Design International, that is.

The firm, sister company to Helman Hurley Charvat Peacock/Architects Inc., Orlando, boasts a growing reputation in the international leisure and hospitality industry for imaginative design and the capacity to bring extraordinary projects to life. In the past ten years HHCP Design International has amassed a long project list that includes dozens of theme parks—in Asia, Russia, Europe, and United Arab Emirates; a transportation museum in Caracas, Venezuela; an underground pirate theme attraction in Verona, Italy; a Fantasy Island water park in Singapore; and a number of indoor theme parks, including



Kia Motors Pavilion, Taejeon, Korea, 1993. Photograph: HHCP Archives.

the world's largest, in Istanbul, Turkey.

Entrepreneurial companies such as HHCP looking to share their capability and know-how are finding an open market in the expanding global economy.

Yes, there is plenty of competition. But for those willing to venture out, take risks, and learn how to "act globally," the rewards are great.

Zeibarth, Associate AIA, a Florida A & M University

architecture graduate, started as an intern with HHCP in 1983 and now heads the International division. Initial overseas ventures were pitched and won based on the firm's solid achievements in Florida. Among HHCP's high-visibility projects in the state are the AIA-award winning "Shamu, the Killer Whale" stadium at Sea World, the Marriott Grande Vista Resort, the Hilton Grand Vacations Club, several phases of the Orange County Convention Center, the Orlando Science Center, and the Omni Rosen Hotel.

Determined that their expertise was not only exportable but highly marketable, in the mid-1980s Zeibarth led HHCP/Architects's initial steps onto the international scene. Extensive networking brought speaking engagements and seminars on theme park planning and leisure and hospitality design, which opened doors and opportuni-



Toy Box (Nagashima Family Amusement Center), Kagoshima, Japan, 1995. Photograph: HHCP Archives.

ties in Taiwan, China, Korea, and other Asian countries. Although the Kia Motors Pavilion project was an entertainment center completed for a 1993 World Exposition in Korea, its design had the more permanent goal of establishing an international corporate identity for the automaker. During the past two years, efforts have been concentrated on several hospitality and mixed-use projects in the Philippines, including the Portofino Bay Club, Subic Pier Village, and Boracay Fiesta Village Resort.

The local aspect comes into play differently on every project, and Ziebarth has mastered the art of listening, learning, and being flexible and a team player. In putting together project teams, HHCP provides the specialized design and planning services and vision, but depends on local architects and professionals to supply knowledge of local building rules and standards and to help carry out the master plan.

Creative problem-solving is at the heart of architecture, and Ziebarth has applied his considerable flair to one global problem in particular: urban revitalization. His solution, which he calls the "Huburb," is a modern reinvention of the traditional plaza. Just as the plaza served as the hub of many European cities—a center for government, commerce, religion—the Huburb unites the major elements of today's society. A "pilot" project is currently underway in Spain, to recreate the neglected port of Gijon, developing its potential both as a tourist attraction and a vital community for its residents.

If Ziebarth and HHCP dedicate their expertise and energy to making the Huburb a reality, you can bet it is not just a dream. ❖



Boracay Fiesta Village Resort, a highly themed destination resort, expected completion date 1999.



Portofino Bay Club, Subic Bay Philippines, a residential hospitality resort development, expected completion date 1999.

Good Old-fashioned Modernism

**Residence for David and Juliet Tibma
Montecito, California
Frank Folsom Smith, FAIA**

Take local rules, regulations, red tape, and “NIMBYism” in Florida, and double them. That describes what Sarasota architect Frank Folsom Smith encountered in Montecito during the course of this residential project. But forget about that. On the flip side, finally acknowledging a home so respectful of the community and site, neighbors offered compliments and acceptance.

The site, about 3/4 acre, formerly owned by the water company, had been perceived as an informal neighborhood park. The old stone pumphouse—a local landmark—was incorporated into the new plan as an art studio for the owner.

Patience, experience, and the teamwork of architect, owner, and builder all were essential to the superb final result. Smith, who designed the owner's previous house in Tampa, was unprepared for the controversy but well-equipped to direct the project toward its happy ending. His sureness in ordering a simple, highly livable plan, suited to the client and



Great Hall, looking toward kitchen and studio. Painting by Bo von Hohenloke was extended across entire kitchen wall by Juliet Tibma. Photograph: Richard Atamian

respectful of the neighborhood, comes from solid experience with Florida modernism and a philosophy of sustainable design.

Smith did the design; a California architect did the working drawings; and the builders carried them out in meticulous detail. While Smith

is used to accommodating East Coast hurricanes, he depended on the West Coast crew for earthquake construction. This entailed extra-deep poured concrete foundations and 2" x 6" braced wood framing for the stucco structure. On the other hand, when Smith wanted a galvalume roof, all but unheard of among mission style and tile roofs, the contractor searched the state to locate a supplier. The roof's low pitch, however, picked up from the pumphouse, is common where there is not much rain.

Instead of reacting to neighborhood anger with gates and fences, architect and owner preferred that the south-facing house, which is visible from the street, have a light, open quality. Starting with guest parking at the lane, a gently curving boardwalk path leads through the entry pavilion into a landscaped green and up to a shaded court that opens directly

into the great hall loggia. Beams that form the courtyard pergola (and will soon be covered with vines) extend through the house to the north terrace.

The plan for the 3500 sf home is simple. Central is the great hall, light and airy with a 14-foot ceiling, comprising living, dining, and kitchen areas. Clerestory windows and glazed doors daylight and ventilate the interior while framing views of trees and garden sculptures. Maple flooring adds a warm look throughout. There are no screens, blinds, or shades, except in the bedrooms. To one side are two office/studios, to the other the master and guest suites. Garage and service areas are behind the kitchen.

Landscaping, integral to the plan, was a great collaboration of owner, architect, and landscape contractor. The site was in a floodplain, hence the house and formal gardens were built up on poured concrete



Detail of Microlam beams meeting extraordinary roofing and sheetmetal work. Photograph: Frank Folsom Smith



Entrance through entry pavilion into garden and courtyard. Photograph: Richard Atamian

foundations. After Smith designed a curved wall to outline the south garden as a landscaped architectonic green, the owner, an artist and designer, took over. She created a sculptural focal point for the north garden wall, and determined that the manicured grass carpet inside the walls would be surrounded by a groundcover of native plantings and wildflowers on the remainder of the site.

Sustainable design is a Smith hallmark, and the coastal California climate made it easy. The kind of cross-ventilation that characterized older Florida homes was sufficient to preclude the need for air conditioning. And with clean radiant heating, the house is ductless, dustless, and quiet. Monthly energy bills have averaged less than \$100.

Living space like this harks back to a special time in architecture, says Smith, who describes this design as

“unashamedly modernist.” Perhaps it is its underlying simplicity and unpretentiousness that have, in the end, made it a good neighbor. ❖

Architect:

Frank Folsom Smith,
FAIA

Project Architect:

John Potvin

Production Architect:

Hugh Twibell (Santa
Barbara)

Landscape Architects:

Juliet Tibma, Frank
Folsom Smith

Landscape Contractor:

Nydam Landscape

Civil Engineer:

Mike Jones

General Contractor:

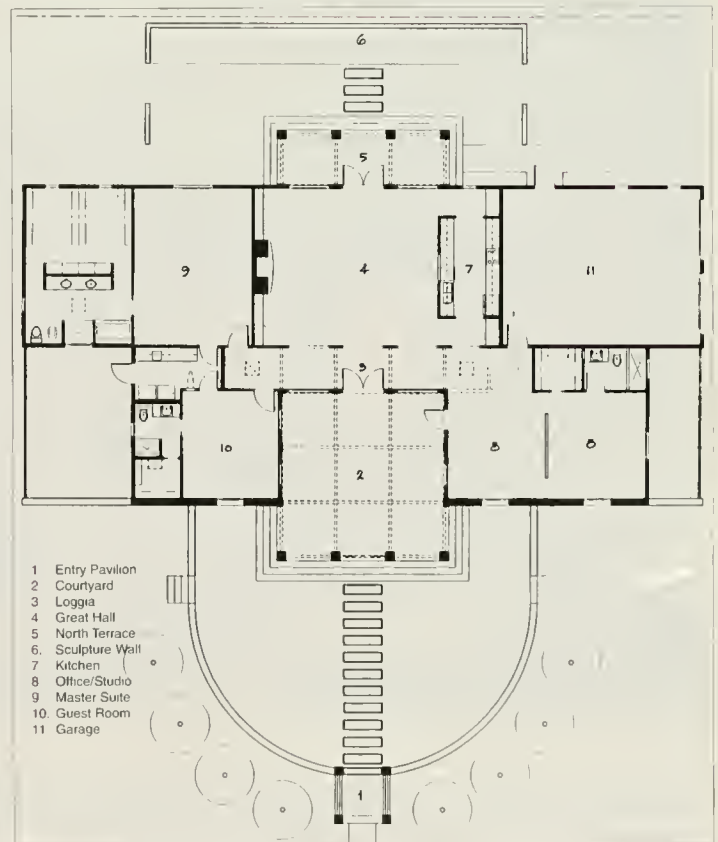
Peter Elliott

Interior Design:

Juliet Tibma

Owners:

David & Juliet Tibma



New Identity for a Historic Region

Cundinamarca Provincial
Capitol Complex
Santafé de Bogotá, Colombia
Alfredo Muñoz y Cia.,
Bogotá, and
VOA Associates, Orlando

A major new government center in Colombia symbolizes the importance of past, present, and future in the life of a region.

This was behind the thinking of VOA architects in designing the interior public spaces of the new Provincial Capitol for Cundinamarca. The complex, which houses official functions as well as education and hospitality areas, has been heralded as the area's "new center of political life." Visitors encounter a sophisticated blend of references, from rustic arches, distinctive brickwork, and pyramid construction to colorful pavements and posters to regional foods and flowers.

VOA Project Manager Hernando Gómez, AIA, wanted to ensure that the design team "spoke to the area's culture and history and, at the same time, projected the image of a people ready to enter the 21st century." VOA's careful research yielded clues that would inform the vari-



All streets converge at the Plaza de Encuentro (Meeting Plaza), where the symbolic form of a golden raft floating on a sea of blue, elegant detailing, modern lighting, and a skylit dome evoke a sense of the past in this contemporary place. Photograph: Fernando Revollo

ous spaces of the public areas, laid out as four *calles* (streets) leading into a central plaza.

Approaching the complex, one sees four buildings—the pyramidal Hall of Deputies, two multistory buildings housing various government agencies, and a taller structure comprising the governor's and executive offices—around the Plaza de Armas. It is below this level—

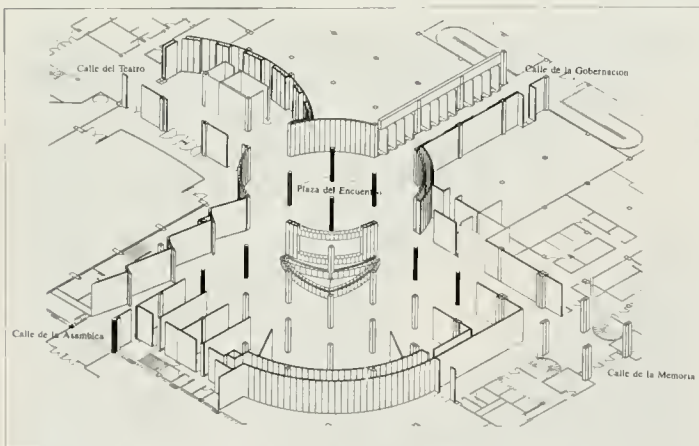
underground—that visitors find the public spaces that give presence to the history and contemporary life of Cundinamarca. Each distinctively themed "street" reflects some aspect of that experience.

The streets open into the Meeting Plaza, whose centerpiece, symbolizing a golden raft floating on blue water, was inspired by an ancient treasure depicting the legend of Eldorado. A futuristic video wall screens educational films on aspects of life in the province, or live broadcasts when the Deputies are in session. Visitors also meet here to drink coffee and enjoy the food court, filled with colorful carts featuring regional agricultural products and dishes.

Architectural traditions of the Pre-Columbian Chibcha nation inspired the stonework and columns of the Street of Memory, a view into the past (which terminates at one of the agency buildings). Wall cases display ancient art and artifacts, and rough walls and pavers detailing early forms and symbols

lead to a park and sculpture garden meant to elicit a sense of history.

Underscoring the importance of art in the region, the Street of Government, leading to the Hall of Deputies, highlights



Interior "streets" serve as underground connectors for the four main buildings of the complex: Hall of Deputies, Governor's Administration, Health and Education, and Welfare Center.



The Hall of Deputies's pyramidal shape is expressed in the entry foyer, where monumental stairs leading to the main chamber help create a strong transitional experience for visitors. Photograph: Fernando Revollo

artworks ranging from ancient to contemporary. A wall of open doors, sandblasted to soften their edge, invites visitors to enter an exhibition hall that will feature changing displays. Sandstone walls and a monumental gate leading into the Legislature Building are reminiscent of the turn-of-the-century character of Bogotá's old government center.

The dramatic Hall of Deputies is a light-filled pyramid. Using sandstone and wood interior finishes, architects wanted to evoke the tiled courtyards of the colonial city.

A large auditorium intended for public lectures and stage presentations provides the

theme for the Theater Street. Intended to evoke a city theater district, along a sandstone and terracotta tile street, walls are saturated with bright posters announcing bullfights, concerts, expositions, and fairs throughout the province.

Carts with flowers entice strollers into the Street of the Assembly, which leads to the large executive office building. Breaking and angling the wall here added architectural interest as well as more hanging space for photographs and art works. Just as streetside dining is common in every small town in the province, so it is here, as one edge faces the food court.

VOA was brought in to design the interiors by the Bogotá design-build project architect, Alfredo Muñoz y Cia. There was enormous pressure to finish the entire ca. 400,000 sf, multilevel complex, including all interiors, and VOA had the added challenge of just 18 months to complete the work. To meet the



Enclosing the street-level Plaza de Armas are the provincial government buildings that are the heart of this new complex. Ramps and details reveal the brickwork that has given Bogotá its distinctive character. At left, Health and Education, at right, Governor's Administration. Photograph: Fernando Revollo

deadlines, it was necessary to work onsite to develop details almost as the project went up. Local contractors and artisans gave invaluable assistance in speeding the work by submitting shop drawings and

mockups. Credit also is due the governor, Leonor Serrano de Camargo, who herself held 6 a.m. site meetings, Monday through Saturday, to personally review details and provide support and encouragement. ❖

Bogotá

Architect-Builder:

Alfredo Muñoz y Cia.

Principal in charge:

Alfredo Muñoz, SCA

Project Architects:

Lorena Muñoz, SCA,
Heriberto Saboyá, SCA

Construction

Management:

Fernando Charry, SCI

Owner:

Government of
Cundinamarca

Owner's

Representative:

Fiduciaria Cáceres y Ferro

U.S.

Interior Architecture:

VOA Associates, Inc.

Principal-in-Charge:

Marc VanSteenlandt, AIA

Project Manager:

Hernando Gómez, AIA

Senior Designer:

Kimberly Rodale

Project Architect:

Diane Chaney

Designers:

Jenny Bermudez,
Raquel Limias

Specialty Engineering

Consultant:

Tilden Lobnitz Cooper,
Bob Donnelly



Calle de la Asamblea (Street of the Assembly). A dramatic sculpture announces the location of the museum, whose open pivot doors display the inaugural exhibition (Art without Barriers). Here the coarse terracotta flooring represents old traditions in contrast with the smooth marble wall panels representing change and innovation. Photograph: Fernando Revollo

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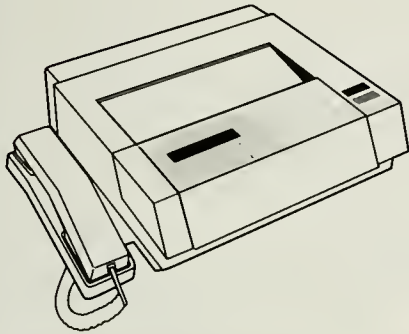


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76-12

Ancient Stones Tell a Tale for Today

By Diane D. Greer

Last July I made the first of a series of treks into the heart of Belize, a small Central American country with one of the world's finest collections of classical Mayan architecture. I was invited to serve as guide for a group of architects earning Continuing Education credits.

Belize's economic status as a third-world country is readily apparent in its urban areas. Streets are narrow and constantly under construction. Many houses and commercial structures, even public buildings, seem makeshift and ramshackle. While larger cities such as Belmopan, Belize City and St. Ignacio have a smattering of academic or high-style architecture, smaller villages contain wonderful collections of vernacular buildings which are functional and easy to construct.

This vernacular tapestry represents the infill between Belize's "modern" cities and its rich Mayan civilization with stone tombs and temples such as those I had come to see at Caracol, Xunantunich, Cahal Pech, and Lamanai. It struck me that such large-scale stone construction still has validity, particularly as it relates to building in hot, humid climates.

Mayan builders, possessing neither level nor square, relied



View of temple complex at Caracol, Belize. Photograph: Diane Greer

on human strength, ingenuity, and a high degree of constructional organization. The Mayan constructs of the Classic Period (250-900 A.D.) are clearly the result of a revolution in stone building which began with the desire to build on a large scale and escalated to a concern for the niceties of design, including specific room uses and elaborate decoration. Made from well-cut, well-dressed stone, usually an

indigenous limestone, their large-scale structures have endured the ravages of heat, humidity, and time.

Surely during the 650 years of the Classical Period there were marked improvements in knowledge of construction and the techniques employed by craftsmen. However, assuming that such knowledge and skills were not written, but passed down in families and villages, much mystery remains about the architecture.

What were these secrets? What are the lessons for today? We can look at the settlements, with their plazas, temples built atop mounds and flat-topped pyramids, palaces, sweat baths, and ball courts, and recall that these cities were constructed without the use of the wheel. Rubble and limestone blocks were carried on the backs of humans. It was men who sculpted the landscape to suit the builder's needs, levelling hilltops and sloping plazas to insure that the runoff from rain would reach reservoirs.

We can deliberate on their use of the corbelled arch, the

most important structural element of Mayan construction, with its implication for small interior spaces. And for temple decoration, why roof combs?

Relevance for contemporary practitioners, builders, and architects, can be found in critically examining large-scale structures built in a climate similar to that found in Florida using indigenous materials and technology. Objectively re-evaluating these historical buildings as they relate to the climate, landscape, siting, use, and internal spaces, and examining the buildings as a series of technological problems that were solved by early builders devoid of modern devices, may yield important concepts for contemporary large-scale, environmentally responsive architecture. ❖

Diane D. Greer, Associate Professor of Architectural History at Florida A & M University, is former editor of Florida Architect. She will be leading a course this spring on architecture in Belize for 20 CE hours. For more information, contact AIA Florida CE director Eileen Johnson, (850) 222-7590.



In Gales Point, a typical Belizean village, strings of wooden structures collectively defining the best and worst of vernacular building styles adopted in hot, humid climates line both sides of a single unpaved road. Photograph: Diane Greer



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VIEWPOINT

Go South for the Winter: U.S. Technology Heats Up South and Central America

By Tom Munson

New buildings are popping up all over places like Brazil, Honduras, Colombia, Chile, Argentina, Venezuela, and Mexico. And each of these areas has prospective clients yearning for U.S. technology. But experienced stateside design professionals agree that it is different doing business with our southern neighbors. Following are some of their tips to help prepare you for an excursion into the South and Central American markets.

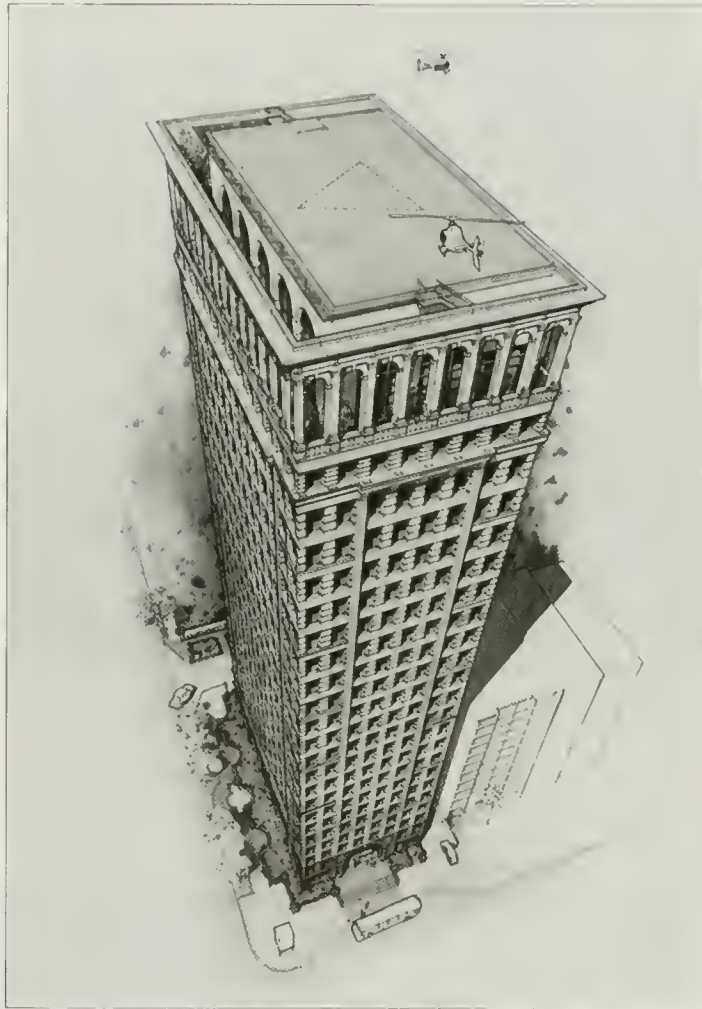
1. Partner with an Engineering Firm

"The more U.S. technology you bring to the table, the better," says Bob Caine, division director and senior electrical engineer at Tilden Lobnitz Cooper's (TLC) Fort Lauderdale office. Your architectural education and experience coupled with state-of-the-art engineering capabilities is the package these clients are after.

Selling "North American technology" as a whole gives you an edge when marketing your services to local developers. For instance, North Americans are considered the world experts in a number of areas: air-conditioning technology, electronic systems, and security, to name a few. Security is a major concern, and where entrances to buildings require flexible, secure controls, today's technology makes on- and off-hours access almost completely automated.

Another formidable challenge in South and Central America is the quality and quantity of electrical power (it is not uncommon for the utilities to take a siesta around 2:00 p.m.). In today's electronic environment, clean and stable power through the use of line conditioners, generators, and UPS backup are essential to ensure that your client's operations continue to function as intended.

These and other aspects of planning that differ from U.S. standards make it vital to partner with an engineering firm that



United Building, São Paulo, Brazil. A 22-story, 25,000 sf "smart" office tower; by VOA Architects, Orlando, with Tilden Lobnitz Cooper Engineers. Features penthouse floor, 5 levels of underground parking, helistop, two 250-ton chillers, integrated energy management system.

can bring advanced U.S. engineering technology to projects.

When Orlando-based architect, VOA Associates, Inc., was approached by a client in São Paulo, Brazil, the client wanted its new United Building to be a smart, secure, "North American-type" office building. By teaming with TLC, VOA designed and delivered the 22-story, 250,000 sf, state-of-the-art high-rise that met their expectations.

2. Work with a Local Architect

Based on his experience in Brazil, Argentina, Honduras, and Mexico, Keith Mawson, vice president of architecture and

engineering at McClier Inc., Atlanta, points out hiring a local architect is vital. "Local construction methods and ownership vary widely," says Mawson. "For instance, architects in Argentina and Brazil own the building integrity and liability forever." In addition, the building materials are unfamiliar. It is best, he adds, for you to do the design and development schematics, and let the local architect handle the construction.

Mawson also explains that it is important to know who you are working with, and to find a "partner" that shares your business philosophy. Consult local contacts, listen to recommenda-

tions, check references, and interview potential firms. Ask the head of the Institute of Architects or a similar agency in that city for suggestions.

Working directly with a local firm in Tegucigalpa, Honduras, proved beneficial for Spillis Candela & Partners when the award-winning Coral Gables architect was selected to design the \$30 million, 220,000 sf, four-story Bank of Central America office there. The local architect was instrumental in dealing with governmental agencies on construction permits and other red tape, providing smooth sailing for the project.

You should also get acquainted with the capabilities of area technicians, artisans, and service personnel. Designing high-tech systems without competent local installers and service staff can be disastrous.

3. Get to Know the Language and Customs

Any efforts to learn the local language are appreciated. For instance, in much of Latin America, firms like Spillis Candela and VOA have the dual advantage of Spanish-speaking principals and staff and North American advanced technology capabilities. Take fluent staff along to bridge the language barrier, but be sure that those visibly leading the business pursuits are high-level technical representatives. This will assure clients that they are getting U.S. know-how.

Be aware of local culture and customs. Bob Caine learned on a trip to Latin America that our custom of passing out business cards in meetings was considered offensive by his hosts. He learned that unless they initiate such an exchange, they consider you "mal educado," or impolite. And never refer to yourself as "American." South and Central Americans find this very annoying. We are from the United States, or North Americans—"norteamericanos." Consult with

employees or friends who are acquainted with area customs, or call the American Embassy.

Remember that clients most often are prominent, educated individuals. The exchange is mutually beneficial. You can learn as much from them as they from you.

4. Discuss Terms of Payment in Advance

Perhaps the hardest, but most necessary, aspect of business is agreeing on payment—and that is true worldwide. Just as you would in the U.S., discuss the issues diplomatically upfront. But you will need to address a few additional issues. Make sure your fees are paid in net U.S. dollars through a U.S. bank. If not, you could lose your shirt. You could find yourself with a 20-30 percent reduction in fee because of high local taxes and currency exchanges. Many areas have agreements with the U.S. to eliminate double taxation, but check before you assume that they do.

Don't get too caught up in the glory of global work. Be prepared to draw the line on preliminary, precontractual work. Secure your contracts directly with your clients, and protect your consultants in the same manner.

5. Be Flexible

Hernando Gómez, VOA's coordinator of Latin American work, explains that the work environment is different, and you must be flexible. Be prepared, he says, that projects are not going to be conducted as they are in the States. You will need to adapt to the local construction and contracting practices.

During work on the Provincial government complex in Bogotá, Colombia, Gomez had to attend onsite meetings at 6 a.m. to suit the governor's work schedule. VOA also had to meet a tight timetable. The project had to be completed during the governor's term—18 months from design to occupancy! With

no time to import U.S. products, VOA referred to cut sheets of U.S. products and located similar products locally.

Construction often moves at a slower pace or schedule than we are used to in the States. It can be in one's best interest to place observation of work on an hourly basis, at specific milestones, and at the specific re-

quest of the client for all visits. Prepare to make concessions, and you'll have an easier time conducting business.

In conclusion, the best parting advice is self-reflection. TLC's Bob Caine says, "Ask yourself, where do you want to go, and why do you want to go there?" If you explore the opportunities available in Latin Ameri-

can countries and remain open to new challenges, something will come of it. Once you have built a solid international reputation, the clients may come to you. ❖

Tom Munson is an Electrical Project Engineer in the Corporate/Governmental Division at Tilden Lobnitz Cooper.

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Charles Whitfield of Whitfield Construction Home Builder, Framing Contractor and Master Carpenter

VIEWPOINT

Business Horizons in Puerto Rico and the Caribbean

By Benjamin Vargas, AIA

The Caribbean. Its image of white sand beaches under languid palm trees and sparkling, crystal clear waters can apply to any of the islands on the chain between Florida and the Venezuelan coast of South America. Smart business people should keep this easy enchantment at bay when considering business opportunities in the Caribbean. How to trade in this region starts with recognizing that it comprises more than 50 distinct geographical, political, and cultural entities, ranging from Guyana (83,000 square miles but only 850,000 people) to tiny island nations like Barbados (166 square miles and 253,000 people).

Politically, the range is equally great: Cuba with its socialist experiment, the internally independent Commonwealth of Puerto Rico, European-based parliamentary democracies, crown colonies, dependencies, and even dependencies of dependencies. For most of the British, Dutch, and French islands, more than 70 percent of their trade is with their distant motherlands, which discourage trade development with neighboring islands. Says David Donzenac, owner of a construction firm in French Guyana, "Here we are in the Caribbean, but we're a part of France."

The cultural landscape is just as varied. So, good advice for firms interested in working in the Caribbean is to start investing in language classes, cultural sensitivity training, and regional guidebooks like Mary Bosrock's *Put Your Best Foot Forward South America*. Says Bosrock, "Someone from the United States will spend hours learning how to negotiate the 18th hole, but won't spend the time to get to know the country they are going to do business in."

Caribbean nations, in spite of wide divergence in size, ancestry, language, history, population density, and political organization do share a common culture.

This results from their somewhat parallel experiences as plantation colonies populated by imported laborers and dominated by distant economic and political powers. Cut off from their homelands, the Caribbean peoples made a virtue of necessity by combining the disparate elements of their past and their new environment to produce a truly new cultural manifestation, immediately distinct and recognizable around the world.

Caribbean clients value North American technical and design know-how when judiciously mixed with an openness and sensitivity to the host country and client.

A recent Summit of the Association of Caribbean States (ACS), which attracted more than 500 representatives of 25 nations and 5 associate states, focused on trade, transportation, and tourism. The three-year-old ACS is described as having the potential for becoming the world's fourth largest trading bloc, after the European Union, the North American Free Trade Agreement, and the Association of Southeast Asian Nations. All told, ACS's eligible membership would represent more than 200 million people, a gross product of \$500 billion, and annual imports of \$100 billion and exports of \$80 billion.

Caribbean clients value North American technical and design know-how when judiciously mixed with an openness and sensitivity to the host country and client. The key to overseas work is language, therefore, few firms are able to go into foreign markets cold. Arquitectónica, due to Bernardo Fort-Brescia's roots in Perú, has long cultivated relation-

ships in Latin America. Also, their office boasts many multilingual designers.

Those who do business in the Caribbean and Latin America know that the slow early pace is both standard and worthwhile to establish the proper framework to deliver the services required. Another strategy is having a local office, with people trained in the "North American" standard of practice. Spillis Candela has held sympo-

entire Caribbean region. Although Cuba would represent formidable competition in the area of tourism, economically such an eventuality need not be negative. Given the tense relations between Cubans and their exiled brethren, it is likely that the people who will be invited to train Cubans and update their tourism industry will be Puerto Ricans. The centuries-old relationship between Cuba and Puerto Rico is based on a shared bond—along with the Dominican Republic and Haiti—in their designation as the Greater Antilles.

Witness the particular situation at the ACS opening ceremonies with Cuban President Fidel Castro lamenting "the painful absence of our brother country Puerto Rico." Puerto Rico's Governor Pedro Roselló said he did not attend the ACS Summit because "it would not be correct to share the room with a representative of a government that is not elected."

The talents and strengths of Puerto Rico and its people can be used to the utmost for bridge-building at all levels, in all professions, to seek excellence and launch cooperative ventures, both here and elsewhere in the Caribbean. Caribbean people, regardless of ancestry and class, are devoted to the local culture in all its juxtapositions. The smart businessperson should realize this and work toward integrating these values. ❖



Ben Vargas, AIA, with Gautier & de Torres Arquitectos, Santurce, Puerto Rico, is a past president of AIA Puerto Rico.

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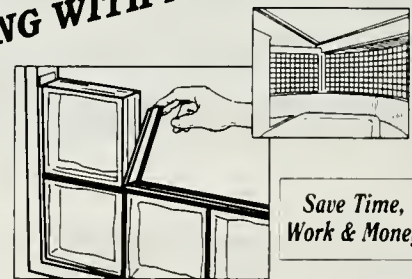
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INDEX TO ADVERTISERS

Buyers' Guide

Architectural Design

Design Works Creative
Partnership IBC

Architectural Rendering

Genesis Studios, Inc. OBC

Artificial Thatched Roofs

Tropic Top 27

Building Materials

CSR Rinker Materials 6-7

Building Products

Aluminum Services, Inc. 21, 31

CADD

Intergraph Corp. 29

Claims Control

Associated Cost Engineers 28

Concrete

Y-Tong 2

Construction Claims

Project Development
International, Inc. 30

Construction Management

Project Development
International, Inc. 30

Construction Manuals

The Florida Wood Council 25

Continuing Education

Trus Joist MacMillan 20

Cost Estimating

Associated Cost Engineers 28

Curtain Walls

EFCO Corporation 28

Design Software

Intergraph Corp. 29

Doors & Windows

Window Classics Corp. 27

Drafting Supplies

Intergraph Corp. 29

Duct Work Accessories

RCD Corporation 29

Energy Technology

Florida Natural Gas Association IFC

Engineered Lumber

Trus Joist MacMillan 20

Glass Blocks

Glass Masonry 28

HVAC

Florida Natural Gas Association IFC

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INDEX TO ADVERTISERS

Buyers' Guide

HVAC Adhesives & Sealants
RCD Corporation 29

Insurance
AIA Trust 5
Collinsworth, Alter, Nielson, Fowler
& Dowling, Inc. 27
Sedgwick Of Florida, Inc. 28
Seitlin & Company Insurance 23
Suncoast Insurance
Associates, Inc. 23

Interior Design
Design Works Creative Partnership IBC

Job Opportunities
The School Board of Broward
County, FL 32

Marvin Windows & Doors
Window Classics Corp. 27

Merc Adhesives & Sealants
RCD Corporation 29

Natural Gas
Florida Natural Gas Association IFC

Personnel Opportunities
The School Board of Broward
County, FL 32

Professional Liability
Collinsworth, Alter, Nielson, Fowler
& Dowling, Inc. 27
Sedgwick Of Florida, Inc. 28
Seitlin & Company Insurance 23
Suncoast Insurance
Associates, Inc. 23

Project Scheduling
Associated Cost Engineers 28

Risk Management
Sedgwick Of Florida, Inc. 28

Roof - Tile
Masterpiece Tile Co. 27

Roofs/Artificial Thatch
Tropic Top 27

Spiral Stairways
American Ornamental Corp. 21

Store Fronts
EFCO Corporation 28

Utilities
Florida Power & Light 9

Windows
EFCO Corporation 28

Windows & Doors
Ricketson Sash & Door Company 20
Window Classics Corp. 27

Wood Windows & Doors
Ricketson Sash & Door Company 20

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ALPHABETICAL INDEX TO ADVERTISERS

AIA Trust	5
Aluminum Services, Inc.	21, 31
American Ornamental Corp.	21
Associated Cost Engineers	28
Collinsworth, Alter, Nielson, Fowler & Dowling, Inc.	27
CSR Rinker Materials	6-7
Design Works Creative Partnership	IBC
EFCO Corporation	28
The Florida Wood Council	25
Florida Natural Gas Association	IFC
Florida Power & Light	9
Genesis Studios, Inc.	OBC
Glass Masonry	28
Intergraph Corp.	29
Masterpiece Tile Co.	27
Project Development International, Inc.	30
RCD Corporation	29
Ricketson Sash & Door Company	20
The School Board of Broward County, FL	32
Sedgwick Of Florida, Inc.	28
Seitlin & Company Insurance	23
Suncoast Insurance Associates, Inc.	23
Tropic Top	27
Trus Joist MacMillan	20
Window Classics Corp.	27
Y-Tong	2



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